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- 13—Severina Raggetti
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- 14—Florence Richards
Ithaca, N. Y.
- 15—Wilhelmina Prosser
Washington, Wash.
- 16—Vera Nalak
St. Louis, Mo.
- Beverly Evans
Mason, Pa.
- Louise Earle
Minneapolis, Minn.
- Helen Hollingsworth
Duncan, Okla.
- M. E. Murphy
Bayville, N. Y.
- Ruth Estelle Jessop
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Contest Editor Dramatic Mirror
133 W. 44th St., N. Y.

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42nd Annual Spring Number of Dramatic Mirror and THEATRE WORLD OUT APRIL 30th

☐ Special Feature Articles on Vaudeville, Music, Drama, Pictures and a Complete Review of the Season.

☐ Profuse Illustrations in Colors.

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John J. Martin
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Jim Gillespie
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Ray Davidson

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ETHEL CLAYTON

*Star of Paramount pictures who has just completed
"Wealth," under the direction of William D. Taylor.*

DRAMATIC MIRROR

Page S. Jay Kaufman!

WHAT is the trouble with Boston? Boston goes out of its way to discourage every progressive idea.

It will not allow children to appear on the stage.

And it does not allow the mention of certain things in plays, and goes in for general censoring.

And Boston, we are told, was once the center of a liberty-loving people, who fought against censors. Of course they will give you all sorts of reasons for the censoring, but put it down once and for all time, that censoring means only one thing. It means the taking away of personal rights. The word censor is a contradiction. A contradiction of American ideas and ideals. I have not been able to get into my mind the idea of any American considering, even for a moment, the idea of having a censor for anything.

And Boston is the last place in America where one would expect the censor to flourish!

On a Stage

John Murray Anderson is going abroad shortly. This time to study the new theatres that have recently been so much heralded. Theatres in which the important thing is the stage.

Anderson said to me the other day, "The American theatres are just a joke. They make it impossible for fine things to be done, because the stage is the last thing they think of. Ask any director or producer, and he will tell you the same thing. No one seems to realize that the

thing to consider in the building of theatres is the lighting equipment, the shape of the stage, the height of the stage, and the various things that can be made back stage to make effects. Mr. Belasco is the only one in America who sees this and the reason he sees it is that he is not only a manager, but he is director, producer and author as well."

On Facades

And what Mr. Anderson says of building theatres reminds me that there are a number of theatres being built in New York. Several of them are practically finished. And the fronts are ruined by the atrocious signs or the still more atrocious marquees. Look at the lovely Cort theatre for example. Or the lovely front of the Maxine Elliot theatre. And see how the whole effect is ruined. A marquee and a sign are necessary, but Winthrop Ames alone solves the problem. Look at the sign in front of the Little Theatre and you will see what I mean. It is not only effective, but it in no way hurts the general scheme.

On a Church

That Union Church, up on West 48th, is encouraging the theatre. Did you notice the huge sign that was displayed on it?

On a Waste Basket

If there is anything any more vicious and disgusting than the anonymous letter I don't know it. Someone sent me an anonymous letter commenting on an advertisement of "Way Down East." It may be true that the advertisement was too strong, but that doesn't excuse writing the anonymous letter. If the person who wrote the letter to me had signed his name and address, I would have been delighted to have gone into the question of the advertisement, but it went into the waste basket where it belongs.

On Suits

A prominent business man said to me the other day, "Why do the people of the theatre sue each other with such frequent regularity?"

I told him that I hadn't noticed it. But I think that his observation was quite justified. And of course a great many of the suits that are brought are only for publicity purposes. Very few of them come to trial, and the amounts sued for are invariably ridiculous.

This lack of dignity and this cheapening of the profession is a more pernicious influence than it seems. What the theatre needs is dignity and stabilizing. One of the excellent things that the United Booking Office does is to create the taking of the theatre seriously. Its artists become men and women of business instead of merely temperamental artists subject to whims and caprices.



INA CLAIRE

The captivating stage and screen star as she appears in Metro's "Polly with a Past"

On a Magistrate

I congratulate Magistrate McQuade on his attitude.

When some fool policeman arrested Norman Trevor for doing a beautiful thing, the Magistrate discharged Mr. Trevor. And complimented him.

And said things to the fool policeman.

And the Magistrate seemed to know that there were any number of Sunday performances in New York for profit. And that Mr. Trevor was giving a performance of a great play for beautiful charity.

I congratulate Magistrate McQuade on his attitude.

On the Authors' League Bulletin

The Authors' League Bulletin is a very valuable thing for anyone interested in the theatre. Not merely for authors. It not only gives new and interesting facts and gossip, but takes up many of the fights which are necessary to be fought. In the current issue we find two articles of particular value, "Assignment of Copyright to the Author" and "The Case Against Censorship."

On Good Sense

Margalo Gillmore is not to be starred by Geo. C. Tyler.

And the idea is her own. She refuses to be starred. She says that she has played only one or two parts, and that she does not deserve it. But that when she does deserve it, it will come to her.

On Learning to Act

When Frank Bacon talked to the young students at the American Academy he told them to learn all they could about acting and then do nothing of what they had learned.

Which is the most sensible advice to beginners that I have ever heard.

Julia Dean once said that acting could not be learned. That it could not be taught. That it had to be found. And found by acting.

I get all sorts of letters asking me where to study. And I always answer, "Go to Jim Thatcher of the Poli circuit, or to some manager who has a stock theatre and make him give you a job. In a stock company you play twenty parts in twenty weeks. In this way you get the same experience as you would get in twenty years on Broadway."

On the Village Theatre

The Greenwich Village Theatre had a beautiful opportunity to become an institution. A real institution.

It did several very fine things, including giving the first of the Greenwich Village Follies an opportunity to be seen. But no theatre in New York has a record which is so uneven.

Here is the ideal theatre for a repertory theatre and yet they give it a nondescript character.

The latest monstrosity is called "Hubbies in Distress," and a "Review of the Classics." The less said about it the better.

But with three such able men back of the theatre as Frank Conroy, Harold Meltzer and Barney Gallant it seems ten thousand pities that it should go to waste. They know what is fine. They can produce it. And yet they do not.

I understand that Arnold Daly may establish a repertory theatre next season. Every lover of the theatre hopes so. He is always doing the exceptional and he is always developing young people. He knows what a repertory theatre is.

I hope the Daly idea goes through.

TO PREVENT YOUR FUNERAL

Cut out and mail.

S. JAY KAUFMAN,
133 W. 44th St., N. Y. C.

I realize that unless we all fight the Blue Laws our personal rights are dead. The following are signatures of five of my friends who want to join your (no dues) campaign. They see the necessity.

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Address.....

Name.....

Address.....

Name.....

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Name.....

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ALICE TERRY

Youthful leading woman who is winning laurels for herself by her fine performance in Metro's "The Four Horsemen of the Apocalypse"

DRAMATIC MIRROR

Broadway Buzz

DURING the deportation scene in "Manon" the other evening, contrab L. B., our opera fan, Mr. Crimi in his anxiety to accompany Manon to her banishment, ran up the gang plank at such rapid tempo that instead of falling into his lady's outstretched arms, he tripped and measured his full length upon the deck. Of course it was an embarrassing moment for Mr. Crimi, but he had the consolation of knowing that he was not the first one to fall for a woman.

Charlie Chaplin is thinking about getting married again. As marriage requires much thought Charlie no doubt will keep thinking.

According to George Flateau, women continue to buy more clothes than men but men continue to wear more clothes than women.

A Few Sidelights at the Circus

Zip, the man with the cocoanut head. A great favorite with the monkeys, owing to the shape of his skull.

The man with the revolving head. The only human being who takes delight in talking behind his own back.

George Auger, the tallest man in captivity, who eats his meals off the top of a moving van and has a tendency to look down upon everybody.

The Sword Swallower. A remarkable example of what one might accomplish by eating with his knife.

The Australian Woodchoppers. The only act which by constant cutting continues to run longer than usual.

The Equestrian act which leads people to believe that they are looking at Poodles Hannaford, until they consult the program.

Willard Mack, star and author of "Smooth as Silk" which was recently transferred from the Lexington Opera House to the Frazee Theatre, paid his respects to the latter house in a brief curtain speech the other night. He said the Lexington Opera House was where Galli Curci was discovered and where Willard Mack was lost.



What Kind of Person Is This Mr. Wetmore Any Way?

New York, thou art most serene, Lounging like a harem queen; Peaceful as a newborn child—Meek and modest, Oh, so mild. Light by day and light by night, Pathways always leading right; Thou art never crazed or rude, But a citadel subdued. Crash! A mighty thunderbolt Strikes with terrifying jolt! Everything that once was mild Now becomes a riot, wild! Lobsters red and devilled crabs! Midnight rides in taxicabs! All one gay kaleidoscope—Pink giraffes and antelope! Gin to float a battleship! Scotch to ease a parching lip! No more thoughts of stocks and bonds—

Mingle with the demi-mondes! "Rose Girl," "Sally," "Ladies' Night," "Mary," "Afgar," Gay delight! "Give us sleep!" the tired groan. "Wait! We'll lay a corner stone!" Then to Reuben's for a bite—They stay open most the night! Midnight Rounders! Ziegfeld Roof! Which is which? Who cares? Poof! Poof!

Dancing at the Little Club! Don't go home and be a Dub! Waiters with enormous checks! Smiths and Crookers on their necks! Always moving, on the go! No time for a picture show! When in God's name will it cease? Trousers long have lost their crease! All your tastes will be dark brown—When Bob Wetmore comes to town! Here.

Blythe Sherwood, the dear, wants to know if a tentative play is one that must be played in a tent.

No, Blythe. There is no excuse for playing a tentative play anywhere.

A new act having just been routed was requested by the booking office to send on photographs and cuts. The following reply was received a few days later. "Am sending photographs under separate cover. The cuts are Jersey City, Harlem and the Bronx."

Sir: Billy Sunday's appearance on the vaudeville stage Friday, April 9, in behalf of the N. V. A. insurance fund, no doubt shocked certain narrow minded individuals. But Billy should worry. According to reports, he was the hit of the bill, which prohibits his enemies from saying, "It was the first time Sunday fell on Friday."

And now we are told that Caruso has not sung at all, as reported. This is distressing news. We had pictured the great tenor reclining in his wheel chair and exuding the first strains of "The Last Rose of Summer" while his audience fainted for joy. We could almost perceive a change



for the better in world conditions. Normalcy seemed to be upon us. The Bolsheviks seemed on the wane, the Stillman case was being relegated to the inside of the daily papers and altogether life was becoming bearable. But alas! It was not to be. The report was grossly exaggerated and "The Last Rose of Summer" is yet to be sung.

The latest fad among the dry law crusaders is to go from table to table smelling and tasting every glass of colored liquid that happens to meet their thirsty gaze. Judging from the number of free samples they received last Sunday, Prohibition must be a huge success.

Norman Trevor was recently arrested for appearing in a benefit on Sunday. Trying to help others is evidently a crime these days.

"Caruso sings, Dempsey and Carpenter to fight in New Jersey." Headline. Here's a chance for a live wire publisher to pick up a new number.

After reading some of the interviews attributed to Jackie Coogan we have come to the conclusion that Jackie is a college graduate.

We Are! We Are!

Dear Sir: I thought you might be interested in a conversation which I overheard at the Palace not long since. It was like this: After reading a notice which requested the audience to remain seated until the conclusion of the last act a lady remarked to her friend, "I hate to stay that long. Why don't they put the last act in a different place?" C. Q. D.

We are becoming blasé. There is no longer any doubt about it. Only last week a mere handful of bandits in Chicago staged a daylight hold-up and got away with several thousand dollars while the general public



passed by, gave the affair a casual glance, and went about its business. Why? Because the g. p. is quite used to seeing thrills staged by the movies in the highways and byways. This looked like a movie hold-up, so nobody thought of interfering. If that isn't blasé, what is?

"Mr. Pim Passes By at Sing Sing."—Headline. We don't blame him. He who hesitates is lost.

Temperament

"Who laid out these dressing rooms?" she yelled so all could hear; "I'm topping this confounded bill; send the manager back here! Don't stand there glaring at me with that dumb look on your face; Go out and tell your manager that his house is a disgrace! I come back here to find myself assigned to Number Two. Number One is where I'll hang my clothes. If not, why then I'm through. Never mind the lame excuses; I've heard that stuff before. Just move my trunks in Number One, or else there will be war. Another thing you'd better do if you wish to ward off fights Is make sure that I am featured—no one else to be in lights. I haven't been out front as yet to look at the display; If my photos are not placed right there will be the deuce to pay. I do not wish to be disturbed by people who might call; Just tell them I am indisposed—that goes for one and all. I suppose my numbers will fall flat, although they're really grand; For if I'm not wrong your orchestra sounds like a German band." JIM.

In discussing matrimony a chorus girl advises married men to keep away from the stage door. Sure, why not meet them on the corner?



Everybody seems to have it in for the movie industry. Not satisfied with what the Blue Law advocates are trying to do, and with the efforts of the censorship fends to have their say in things, the restaurants are now taking up the campaign to pester the poor movie magnates to death. Just last week a downtown restaurant decreed that in future nobody would be allowed to do sums on the tablecloths,

and that anybody wishing to figure out anything would be supplied with paper by the waiters. Whoever heard of a movie magnate being able to add a column of figures on paper? Millions have been made and lost on the tablecloths of the Astor alone, and any move to abolish the use of linen for mathematical purposes is obviously striking a body blow at the picture industry.

LONDON STAGE NOTES

Several New Plays Produced—Bernhardt in "Daniel"

SEVERAL new plays have been produced during the past month, for the most part of sterling worth, and some of which are likely to stay for the year easily. Gerald Du Maurier's "Bulldog Drummond," at Wyndham's, is a detective story with some unusually striking incidents and sensations. "The Heart of a Child," founded on Frank Danby's novel, is a fine setting for Reene Kelly, while Jose G. Levy has started a third series of thrillers at the Little Theatre Grand Guignol. F. J. Nettlefold made another try to get into the West End with "Don Q." at the Apollo, and may possibly succeed this time. An undoubted welcome was given to Percy Hutchinson on his presentation of "Nightie Night" at the Queens Theatre, partly for his own popularity and partly owing to the screamingly funny situations in this American farce.

Harry Lauder, the famous Scottish comedian, finished a six weeks' sea-

son at the Palace, and now this once-famous music hall is to be given over entirely to pictures, the mammoth Italian Bible film, "The Dawn of the World," having started there this week.

Some of the outstanding successes which seem to be unaffected by anything are "Chu-Chin-Chow" at His Majesty's, "A Night Out" at the Winter Garden, with Leslie Henson; "London, Paris and New York," which, for its second edition contains Violet Loraine, who, having made a successful marriage, is soon to retire, and "The Great Lover," with Moscovitch, at the Shaftesbury.

The "Divine Sarah" is making another appearance in "Daniel" at the Princess for C. B. Cochran.

Genevieve Ward, the famous Shakespearean actress, who is 84 years old, has been made a Dame Commander of the Order of the British Empire by King George, a great distinction.

Harvard Players Here

Two matinees by the Harvard "47 Workshop" players are scheduled in the Morosco Theatre April 18 and 19. The plays to be given were written by students of the "47 Workshop" and will be given under the direction of Prof. George P. Baker.

On the afternoon of April 18 three one-act plays will be given. These will be "Torches," by Kenneth Raisbeck; "Miss Mercy," by Louise Bray, and "Cooks and Cardinals," by Norman Lindau. On April 19 will be given an American comedy in three acts entitled "A Punch for Judy," by Philip Barry.

Earl Carroll's Mother Dies

Mrs. Elizabeth Helen Carroll, mother of Earl Carroll, the playwright and producer, died Sunday in her son's sky bungalow on the roof of 729 Seventh avenue. She came to New York to be with her son at the laying of the cornerstone for his new theatre. Mrs. Carroll, who was 49 years old, is survived by three sons, Earl, James H. and Norman, and a daughter, Alice.

Sam Bernard Injured

Sam Bernard has been obliged to cancel his engagement in Philadelphia in "As You Were," owing to injuries suffered in a taxicab collision. Mr. Bernard was hurled through the open window of his cab and his collar bone fractured. He will probably be confined to his bed for the next two or three weeks, and as he has no understudy it is expected that "As You Were" will close its season.

Light Opera Coming

The new Southern Light Opera Company opens early in May at the Manhattan Opera House in a new opera by Richard Temple called "The Three Musketeers," a musical modernization of the famous Dumas tale. The company is largely financed by Atlanta capitalists and it has as its managerial head Michael Dempsey, for many years known as manager for D'Oyley Carte, and as charge d'affaires of the Dublin Opera House.

Frazee Leases Lyric

H. H. Frazee has added to his theatrical holdings by leasing the Lyric Theatre for sixty-three years from E. E. Smithers, of New York, and Charles Shaffer, of Chicago, who acquired the property in 1919. The Lyric was built in 1902 by the late Reginald De Koven for the production of lyric plays. Mr. Frazee also owns the Frazee Theatre in Forty-second street and the Cort Theatre in Chicago and is building a theatre in Boston.

"The Talkin' Shop" Opens

At the Apollo Theatre in Atlantic City Monday evening Sam H. Harris presented "The Talkin' Shop," a comedy by Michael Morton based on Stephen Leacock's "Sunshine Sketches of a Little Town." The cast of the piece, which has been staged by Sam Forrest, includes, among others, Robert McWade, Robert Cummings, Elmer Grandin, Gladys Gilbert, Leonard Doyle, Escamillo Fernandez and Blanche Frideric.

Sheridan Block Dies

Sheridan Block, 65 years old, a member of the Green Room Club and likewise a charter member of the Edwin Forest Lodge Actors' Order of Friendship, died suddenly of hemorrhage of the brain at the home of his sister, Mrs. Max Feder. Mr. Block was for four years leading man in Richard Mansfield's company. His last appearance on the legitimate stage was with Otis Skinner in "Kismet." For the last three or four years he has been in motion pictures.

Mrs. Whiffen Entertained

Mrs. Thomas Whiffen, called the oldest actress, having been on the stage since 1865, was given a Chinese tea on Sunday in Chicago by Mrs. Elizabeth Hudson Collier. Mrs. Whiffen is 76 years old. Mrs. Collier, although only 65, has been playing fifty-two years. Society women and leading women from theatrical companies in town attended.

France Honors Hackett

Through the American Ambassador the French Ministry of Fine Arts has issued a formal invitation to James K. Hackett to play "Macbeth" in one of the state-subsidized theatres—presumably the Comedie Francaise—as the guest of France. Undoubtedly Hackett will accept. He thus will be probably the first foreigner, and certainly the first American or English-speaking actor to receive this honor.

Would License Ticket Sellers

A bill providing for the licensing of the persons and corporations selling theatre tickets has been introduced in the Legislature at Albany by Senator Charles W. Walton, of Kingston. The licenses are to be issued by the Commissioner of Licenses of the city at an annual fee of \$100. The selling of theatre tickets without a license is made a misdemeanor.

Will of Al G. Field

By his will Al G. Field, minstrel, leaves his minstrel show to a brother, Joseph E. Hatfield, and to Edward Conrad, a relative. The estate was estimated to be valued at \$100,000, real and personal property. He requested that the minstrel show be continued.

Death of Julie Opp

Mrs. Wm. Faversham, well known on the stage as Julie Opp, died in the Post-Graduate Hospital after an operation. Miss Opp, though born in New York, began her stage career in London in the company of George Alexander. During her engagement in London she became the wife of Robert Loraine, but they were divorced after a short married life.

In 1902 the late Charles Frohman engaged her to be leading lady with William Faversham. Later she returned to London to act with George Alexander in "If I Were King." After a brief retirement from the stage she was married to Mr. Faversham and returned to the stage. Owing to ill health she has not been active in the theatre for several years.

"Tip Top" Reopens

The Globe Theatre, which was closed last week, Fred Stone having sprained an ankle on Tuesday night in the course of one of his eccentric dances, was reopened on Monday for a continuation of the run of "Tip Top." Fred Stone's injury will incapacitate him for several days longer, and during his absence from the cast Harland Dixon will appear as *Tip Top*. He will be supported by the original company.



GUESS WHO HE IS

The above is a photograph of one of Broadway's most popular musical comedy stars as he appeared at the time of his professional debut a few years ago. Do you recognize him?

NATIONAL ANTI-BLUE LAW CAMPAIGN ORGANIZED

Prominent Men of the Theatre and Other Lines of Activity to Meet at the Commodore This Month

DAVID BELASCO, Sam H. Harris and many other prominent men will attend a banquet at the Hotel Commodore Monday evening, April 25, which will represent the first step in a national campaign against the blue laws program of the International Reform Bureau, the Lord's Day Alliance, the anti-tobacco campaign of the Women's Christian Temperance Union and similar activities.

The sponsors of the banquet, according to an announcement made at the committee's headquarters in the Hotel Commodore, are David Belasco, Judge John J. Freschi, Sam H. Harris, Robert W. Iverson, president of the Musicians' Club; A. G. Intemann, Jr., president of the Confectioners' Association; Frederick Lawrence, Dr. J. Gardner Smith, president of the Harlem Board of Commerce; Jefferson De Mont Thompson, president of the Broadway Association; Charles Thorley, treasurer, and Henry Birrell, secretary.

The banquet, the announcement

states, "will be given in honor of distinguished Americans who are opposed to government by blue laws, and the guests of honor will be legislators of the State of New York, New York State representatives in the United States Senate and House of Representatives, the Governor of each State in the Union, one hundred private citizens of New York State, and fifty citizens of the nation at large."

"The purpose of the banquet is two-fold," said Secretary Birrell. "First, it is intended to honor those men and women who are working to keep sacred the personal rights of the people of the United States; second, to spur the people of the nation to mobilize for a war to maintain their privilege of leading clean, orderly lives in a wholesome American way."

Though Woodrow Wilson and a few other influential men cannot attend, they voice their approval of the campaign in the following responses: Rear Admiral William S. Sims—"I am in entire sympathy with the

object of the committee. I should very much like to attend the banquet."

Woodrow Wilson—"Mr. Wilson appreciates the kind invitation of the committee and regrets his engagements render it impossible for him to accept."

George McAneny—"I know this banquet will be an important and interesting affair."

The Rev. Francis P. Duffy—"It was nice and generous of you to count me in on this affair."

Bishop-elect William T. Manning—"I appreciate very much the wish of yourself and the members of your committee to extend an invitation to me."

United States Senator James W. Wadsworth, Jr.—"You may be sure that you have my best wishes and my sympathy with your purpose to defeat the enactment of the so-called blue laws."

The committee has invited United States Senator Samuel M. Shortridge, of California, to deliver one of the principal addresses.

N. V. A. Day Successful

National Vaudeville Day was observed in all the two-a-day houses of the United States and Canada, the gross receipts of the matinees going to the life insurance fund of the National Vaudeville Artists. The theatres of the Keith, Moss, Loew, Fox and other circuits were jammed with persons drawn by good will, as well as the desire to view the exceptional bills presented. It was estimated that the houses of New York alone took in about \$60,000.

E. F. Albee, head of the Keith circuit, who was the pioneer of the organization of the N. V. A. and the creation of their insurance fund, saw to it that the houses under his management gave special attention to the matinees.

Payment of receipts of the Orpheum and Loew circuits to the Vaudeville Artists' fund was halted temporarily by injunction proceedings brought in the Supreme Court by Harry Mountford and William J. Conley, as stockholders, against the respective circuits. Behind the action is an echo of the vaudeville actors' strike of 1917. Mountford led what was then called the White Rats and is now executive secretary of the American Artists' Federation, an affiliation of the American Federation of Labor, which is opposed to the National Vaudeville Artists on the alleged ground that it is a creature of the vaudeville managers.

Peggy Hopkins Called Bigamist

J. Stanley Joyce, third husband of Peggy Hopkins, has begun his long deferred annulment suit in Superior Court, charging his actress wife with bigamy, cruelty and misconduct with a dozen notables on both sides of the Atlantic. In addition Mr. Joyce intimates that when she starred in "It Pays to Flirt" his wife was playing something besides a part, admitting that she had acquired more than \$500,000 of his fortune since their marriage.

Dorothy Miller Makes Debut

Dorothy Miller, the "1000 auction bride," made her debut last Monday night at the Winter Garden, appearing in the second act of "The Passing Show of 1921," by singing a song entitled "Down The Trail To Home, Sweet Home." She will remain at the Winter Garden all of this week.

Mack Play Reopens

Willard Mack opened at the Frazee Theatre Monday night in "Smooth as Silk," the comedy-drama which he produced at the Lexington Theatre recently. Marie Chambers, Shirley Warde, Ethel von Waldron, John J. Sparkes, John Sharkey, Royal Stout and Luis Alberni are in the cast.

Actors and Authors Sail

Among the passengers who sailed on the White Star liner Adriatic for Cherbourg and Southampton, were John Galsworthy, his cousin, Frank Galsworthy, an artist, Mlle. Alice Delysia, John Drinkwater, Mrs. Drinkwater, and Theda Bara.

Stage Hands Want Raise

The Producing Managers' Association and the United Managers' Protective Association last week considered demands presented by the stage hands' union for an increase in pay for the back-stage crews. Local 390, of the International Alliance of Theatrical Stage Employees, represented by Charles C. Winthrop, secretary, and Joseph E. Reilly, business agent, proposed a scale of wages calling for an increase of 25 per cent, to be put in operation in the New York district.

The present wage scale is \$45 a week for stage carpenters, property men and assistant property men and electricians. Under a two-year contract this is to be maintained until September 1 next.

The prevalent feeling among the managers is not to grant the increase.

To Open Tea Room

Ruth Mary Lockwood, of "It's Up To You," at the Casino, has announced her intention of becoming the proprietress of a Midnight Tea Shop, for the exclusive use of the theatrical profession. The Tea Shop will be a small one; will charge moderate prices and will be located in the heart of the Broadway district. Miss Lockwood is securing the services of a competent business manager in order that she may continue her stage work and operate the restaurant simultaneously.

Musical Comedy in Boston

A. L. Erlanger's "Two Little Girls in Blue" was shown for the first time on Tuesday evening at the Colonial Theatre, Boston. The company includes Oscar Shaw, Olin Howland, Fred Santley, the Fairbanks Twins, Julia Kelety, Edward Bagley, the Tomson Twins, Virginia Earle, Evelyn Law, Vanda Hoff, Jeanette Johnson and others. Ned Wayburn staged the piece.

Margaret Anglin as Joan

On Tuesday night Margaret Anglin opened at the Shubert Theatre in Emile Moreau's "The Trial of Joan of Arc." Miss Anglin first presented the Moreau piece on Easter Sunday at the Century Theatre for the benefit of Herbert Hoover's European Relief Fund. The principal players include Fred Eric, H. Langdon Bruce, Eugene Powers, Albert Gran, Sydney Mather, Moroni Olsen, Harry Barfoot, Howard Kyle, Ralph Roeder, Lark Taylor, Ralph G. Kemmet, Harry Ashford, William F. Canfield, Joseph Matthews, Byron Foulger, Charles Webster, Cameron Matthews, Greg Robbins, William Street, William Henry, Lenox Pope, Glen Coulter, Katherine Roberts, Marion Barney, Mary Fowler and Mildred Fischer. The production was staged by Maurice Browne.

"Tin Pan Alley" Rehearsing

Rehearsals begin Thursday for "Tin Pan Alley," the new comedy in three acts by LeRoy Clemons and William Charles Lengel, from a story by Thomas Grant Springer. The play will open in New Haven on April 28th. A. H. Wood is the producer and the cast includes Alma Tell, Leon Gordon, Gypsy O'Brien, Blythe Daly, Frank Allsworth, Suzanne Willa, Paul Gordon, Hy Mayer and Richard Faber. Bartram Harrison is staging the play.

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very worth watching!

MORONI OLSEN
ELIZABETH PATTERSON
LEILA FROST
RICHARD KEAN
ONA MUNSON

Equity to Stage Cabaret Auction

The "cabaret auction" is an innovation planned by the Entertainment Committee of the Actors' Equity Association who will sell tickets to the Equity Annual Show at the Globe Theatre (Friday afternoon, April 22d) to the list of Vincent Lopez's jazz band from Pat Roney's "Love Birds." The theatre has been loaned to the Equity for the occasion by Charles Dillingham. The business of taking bids for the affair at the Metropolitan Opera House on May 1st will be interspersed by new musical numbers and entertainment by such stars as Barney Bernard, Richard Barthelmess, Walter Catlett, Leon Errol, Elsie Ferguson, DeWolf Hopper, Doris Keane, Wilton Lackaye, Francine Larrimore, Florence Moore, Elizabeth Murray, Pat Rooney, Fred Stone, Tom Lewis, Julius Tannen and Laurette Taylor. Special reservations have been made for groups of members from the Stock Exchange, Lambs' Club, Friars', Yale Club and other organizations who wish to attend in parties.

Petrova with Selwyn

Mme. Olga Petrova will return to the stage in the fall in a new play by a new author. As soon as she returns from Europe in June she will begin rehearsals under the management of the Selwyn company, with whom she has signed a contract to star.

"The Mask" by Owen Davis

The new play by Owen Davis which Oliver Morosco will try out this spring in Los Angeles, will be called "The Mask." The piece will be shown in New York early in the autumn if its reception on the Coast warrants.

ENFORCE CHICAGO FIRE LAWS

City Ordinance Requiring Fireproof Scenery Must Be Complied With

A STRICT enforcement of the Chicago ordinance requiring all scenery to be fire proofed will be put into effect at once, according to a letter sent out by J. C. McDonnell, Chief of the Bureau of Fire Prevention and Public Safety.

The letter reads as follows:

Dear Sir:

Your attention is called to Paragraph (c) 64 of the City Ordinance governing this Bureau, which is as follows:

"No scenery, draperies or stage paraphernalia of any sort shall be used upon the stage of any theatre, unless such scenery and paraphernalia shall have been treated with a paint or chemical solution which shall make it non-inflammable, nor unless such treated scenery and stage paraphernalia has been tested and approved by the Chief of Fire Prevention and Public Safety, and if found to be inflammable he shall require same to be fireproofed without delay."

We are experiencing considerable trouble with acts using velvet, plush and other delicate fabrics, some trimmed with silver, gold and tinsel, the users of which claim the application of fire-resisting solutions would be ruinous.

Some years ago we adopted a compromising rule to the effect that instead of insisting on having those delicate fabrics treated directly with fire-resisting solution, we would accept and pass them if fully backed with a denim backing thoroughly treated as required for ordinary scenery.

These acts are booked into some of our Chicago theatres, principally in vaudeville houses, some for a week and some for only a few days. It seems a hardship after their arrival, apparently in ignorance of our laws and regulations, to require them to do one of four things, namely:—either fireproof the fabrics; provide the fire-proofed backing; show with house or borrowed scenery, or cancel their engagement.

This is to notify you that on and after Monday, April 18, 1921, the Ordinance and Rule above referred to will be enforced absolutely.

May we expect your co-operation in preserving this measure of safety, and at the same time doing justice to your own craft.

Yours very truly,

(Signed) J. C. McDONNELL,
Chief, Bureau of Fire Prevention and Public Safety.

"Mary" in Chicago

For the second time this season George M. Cohan has given Chicago a better company to play an acknowledged Broadway success when he brought an excellent cast to the Colonial Theatre Sunday night in "Mary." Although Arthur Hammersteins' "Tickle Me" starring Frank Tinney opened the same evening at the Illinois, every critic attended the Cohan production and the press was unanimous in its praise. What is termed as "human" prices, now prevails which is the first time this year that a really first-class company in a New York hit, is playing at a \$3.00 top scale.

Chicago Opera in Texas

Under the management of the county commissioners of Edson County, the Chicago Opera Association gave two performances of Grand Opera on April 1-2. The first night was "Tosca," the second night "Carmen" with Mary Garden in the title role. Twenty of the leading business men guaranteed \$20,000 for the two performances.

Bi-Annual Amateur Night

At the Grand Theatre, Trenton, Manager Levine produced his bi-annual "Ye Olde Time Amateur Show" which more than entertained the capacity audience that filled the theatre to the doors. Thirty acts, some good and some otherwise, comprised the well-balanced bill.

Marjorie Rambeau Buys

Marjorie Rambeau has bought a ranch near Fresno. She has paid \$25,000 for 100 acres of land and will improve the property with a home which she will occupy when not on Broadway.

Erlanger Gets Theatre

A. L. Erlanger has taken a ten-year lease of Ford Grand Opera House at Baltimore. Ford's is one of the best known theatres in the United States and one of the oldest playhouses in Baltimore, having been built many years ago by the late John T. Ford, a pioneer in the theatrical business in America. Since his death several years ago the house has been conducted under the management of his son, Charles E. Ford, aided by his brother, John T. Ford. The two Fords will continue to act as local managers for Mr. Erlanger.

Stage Children's Fund

The Stage Children's Fund celebrated its tenth anniversary with a luncheon at the Commodore. Mrs. Millie A. Thorne, president and founder of the fund, was presented with a diamond studded club badge. Guests of honor were Daniel Frohman, John Drew, Kate Claxton, Mrs. Ben Hendricks, Laura Nelson Hall, Mrs. Amy Wayland Kingsland and Rev. Walter Bentley.

California Orchestra Opens

Max Fisher's Dance Theatre from Los Angeles, sponsored by the entire colony of movie actors in California, has begun an indefinite engagement on the New Amsterdam Theatre Roof, playing during the intermission of the Ziegfeld "Midnight Frolic."

New Pollock Play

Channing Pollock has arranged for Mary Lohr to produce a comedy by him in the Globe Theatre, London, next fall. The piece will be simultaneously opened here under A. H. Woods's management.

Equities—X



GRANT MITCHELL

Member of the council of the A. E. A. and star of "The Champion"

To Revive "Belle of New York"

"The Belle of New York," which became an international success after its run at the Casino Theatre in 1897, will be revived by the Shuberts within a few weeks. Rehearsals have been called, with Lew Morton, who staged the revival of "Florodora," in charge. "The Belle of New York" was written by C. M. S. McClellan and the score by Gus Kerker. The original cast included Edna May, Dan Daly, George Fortesque, Harry Davenport, David Warfield, William Cameron, George A. Schiller, John Slavin, William Sloane, Phyllis Rankin, Ada Dare, Marie George and Paula Edwards.

Drew Post Benefit

At the New York Hippodrome, on Sunday evening, May 1st, the S. Rankin Drew Post of the American Legion will stage its second annual benefit. Leading motion picture stars appearing in person will be an innovation to the 1921 show. Just how the screen artists will entertain is yet unannounced. D. W. Griffith will participate personally in this part of the program. A notable bill is being arranged which will be practically all headliners.

S.W.W.R. Drive Successful

As a result of a drive in New York theatres on Saturday night the State Women's War Relief will be able to continue the giving of entertainments for wounded soldiers who are in hospitals. The work, threatened with suspension because of depleted funds, is assured through a collection that netted \$16,000. Collections were made in every legitimate theatre in New York and in many of the motion picture houses. The largest single collection was made at the Klam Theatre, where the audience contributed \$1,600.

Earl Carroll Theatre

Earl Carroll, who has up to now acted as a song writer, playwright, producer and manager, will now become a theatre owner. He is to have a theatre of his own which is to be located diagonally across from the rear of the Winter Garden, on Seventh avenue, and Fiftieth street. The theatre will be known as the Earl Carroll and will cost \$700,000.

ACTORS' EQUITY

Members of the A. E. A. are Most Respectfully Urged to Immediately



and Eligible Ad- dresses to the Office of the Association

We have been repeatedly asked to give out statements concerning the Equity Shop enforcement. This matter is in the hands of our Council and is being handled with the necessary care and deliberation to insure its success. Meanwhile all sorts of wild and baseless stories arise, spread and eventually die from sheer anæmia. A New York morning paper, the *Telegraph*, recently printed a column story pointing out the emptiness of such canards, as well as their baseless origin. Some papers seize upon canards to "play up" in sensational yellow journalism. But yellow journalism suffers when a paper shows it up this way.

Last week the Association took in 448 new members. This enormous number was due to the influx of the Screen players and the Photoplayers' Equity, both of Los Angeles. This week we have taken in 181 new members.

Certain of the Touring Managers' Association have recently expressed themselves at great length on Equity Shop. We would suggest that, instead of indulging in aimless rhetoric they act like men of affairs. Equity, when it introduces any new measure such as Equity Shop, is always anxious to do so with the least inconvenience to all concerned.

Dr. John G. Benson, of Union Church, West 48th Street, is a man of broad vision and humanitarian principles. The work he is doing is of great benefit to the community. Among other things, his church controls two rest houses where girls can get good and cheap lodgings. The members of the chorus have particular cause to be grateful to Dr. Benson. Though a Methodist-Episcopalian, his attitude towards stage folk is entirely different from that of his senior Bishop, Dr. Berry. Dr. Benson believes in the stage and includes dramaturgy in his teachings. During the week of Shakespeare's birthday, beginning April 18th, Dr. Benson, assisted by professional actors, will give Shakespearean performances in his church. For this occasion the Council has lowered the bars and rescinded its rules.

Some months ago, when the cast of the "Young Visitors" company presented themselves at the theatre in answer to a call by the manager, part of the first act was read to them, and they were then dismissed for three days. Should these same three days be counted and does the "reading of a play" constitute a rehearsal? In our opinion "Yes" is decidedly the answer to both questions.

Your Executive Secretary made his usual monthly trip to Chicago last week and found our headquarters functioning one hundred per cent. Equity Shop has been in operation there for nearly a year and is giving great satisfaction not only to our organization but to the managers.

Prospective advertisers in the Equity Annual Show Program should send in their advertising matter immediately as the available remaining space will very soon be filled.

FRANK GILLMORE,
Executive Secretary.

Is That So!

FRANK KEENAN is preparing a stage revival of "Rip Van Winkle" in California.

Frank Reicher is directing the production of Franz Molnar's "Liliom," which will be the fifth bill presented by the Theatre Guild this season.

John Craig and Mary Young have been invited by the Maideg Lane Historical Society to attend the luncheon and the dedication for the bronze tablet marking the site of the old John Street Theatre at the Bankers' Club, Equitable Building, on April 16.

Dallas Welford Has

been engaged for the new Strauss operetta, "The Last Waltz."

Josephine Adair has been added to the cast of the musical version of Sir J. M. Barrie's "Quality Street," which will be produced shortly.

Wade Douglas has made the designs for the complete scenery of the new comedy, "The Wheel," by Winchell Smith, which John Golden will produce at the Apollo Theatre, Atlantic City, May 2.

Joseph Morrison of the cast of Michael Morton's drama, "In the Night Watch," at the Century Theatre, will return to the cast soon after having been confined to his home for several days because of illness.

Eleanor Painter is to sing the prima donna role in "The Last Waltz," which will be produced by the Shuberts early in May.

Ann Suter appeared at Proctor's 58th Street last week, after an absence of four years from the vaudeville stage.

Elizabeth Hines of

the "Love Bird" company, has been signed to play the lead in George M.

Cohan's new musical comedy, "The O'Brien Girl."

Dore Davidson, who is in the cast of "Rollo's Wild Oat," will book himself in the various summer resorts in July, giving readings of his play "The Judgment of King Solomon."

A. Barbours Halliday, who sings the masculine lead in "The Rose Girl," has introduced a new song in the second act entitled "The One Girl, Boy."

Olga Barowska has been engaged by Charles Frohman, Inc., for an important part in "Clair de Lune," the new play by Michael Strange, in which Ethel and John Barrymore will open an eight weeks' engagement at the Empire Theatre next Monday night.

Frank Tours has been engaged to conduct the orchestra at the Empire Theatre during the eight weeks' run of "Clair de Lune," as the incidental music will be one of the features of the production.

Gladys Hurlbut, last seen as leading woman in "Mrs. Jimmie Thompson" has been engaged to head the company at the Bramhall Playhouse for a series of productions.

A son was born to Mr. and Mrs. John Flanagan, Thursday, March 24, 1921. Mrs. Flanagan was formerly Mary Creighton of the Three Creightons Sisters.

Michio Itow will sail in May for Japan with an American trained company to present a series of Noh dramas in Tokio.

Rusko Bogislav sails next month for London to appear in concert and in vaudeville.

Laura Nelson Hall will appear in the revival of "The Easiest Way," which will be made later.

Georges Flateau, the Franco-American actor, will give a recital of his popular songs, sung by himself to his own piano accompaniment, before he sails for Paris next month.

By Lester Rose

Ten Eycke and Wiley, have been engaged by Jos. M. Gaites to appear in "Up in the Clouds." The show opens May 5th at Stamford, Conn.

Lester, the ventriloquist sailed April 20th for London. He will be gone for eight weeks, opening in London week of May 2nd.

On Sunday night, April 17th, an all-star benefit performance will be given at the Lexington Opera House for the Adirondack Fund for Tuberculosis, under the direction of William Moore Patch. Jerome J. Jacobson is treasurer of the fund. Christie Mathewson, now at Lake Saranac is also interested.

Pat Rogers, chief electrician of the Colonial Theatre, was married April 6th to Katherine Hurley, non-professional.

Billy Thompson, Chicago representative of Van Alstyne and Curtis Music Publishing Co., arrived in New York last week. He will be here a fortnight. While in New York Mr. Thompson will visit the various theatres, boosting the firm's new song hit, "Some Little Bird."

Bert Levy, sails for London in a few weeks.

Kane and Herman, will sail for London, after their tour of the Keith Circuit. They have booked passage to sail the week of June 27th on the S. S. Mauretania. They will be gone six weeks.

Rae Elinor Ball will end her vaudeville tour in one more week. She will then have completed an entire tour of the B. F. Keith Circuit.

Changes in "Mr. Pim"

When "Mr. Pim Passes By" moves from the Garrick to the Henry Miller Theatre on Monday, April 18, three important parts will be recast. Kenneth Douglas, Herbert Yost and Katherine Stewart will succeed Dudley Digges, Erskine Sanford and Helen Westley. The latter will appear in the new Theatre Guild production, "Liliom," by Franz Molnar, which will be presented at the Garrick April 20. In the latter play the title role will be played by Joseph Schillkraut, who appeared in it in Vienna. Eva La Gallienne has the leading woman's part. "Liliom" is being produced under the direction of Frank Reicher.

Understudies Get Extra Pay

At a meeting of the Producing Managers Association Saturday at their headquarters at 231 West 45th Street it was unanimously voted on their own initiative that understudies be paid pro rata for extra performances the same as regular members of the casts of theatrical companies. This was a new departure, and was decided upon by the managers as an act of justice, as theatrical precedent does not include extra pay for understudies. An official notice of this vote was ordered sent to the executive officers of the Actors' Equity Association and the Actors' Fidelity League.

Death of E. W. Hornung

Word has reached here of the death on March 22 at St. Jean de Luz, France, of E. W. Hornung, the English short story writer and novelist, who created the famous character of "Raffles." Mr. Hornung was married in 1893 to Constance Doyle, a sister of Sir Arthur Conan Doyle.



May Allison in a pensive mood as the spendthrift wife in her latest Metro picture, "Extravagance"



One can scarcely blame her husband in the picture for forging a check if she only asked him

In the Song Shops

By Jim Gillespie

Kendis and Brockman, the James Boys of Tin Pan Alley—Wolfie Gilbert Back Home—Song Review in Harlem

CHARLES E. HOCHBERG

Professional manager of the Strand Music Publishing Corporation, featuring "I'll Give Them Back to You," "Since You Went Away," "You're Old Enough to Love Me" and "If I Could Call You Mine"

"W" HOA there, back up against the wall, you song loving galoots, and keep your hands toward the sky."

Jimmie Kendis of Kendis and Brockman (more familiarly known as the James Boys) was talking.

"Sort of surprised you, didn't we? Well, don't worry, we're not going to stick you up for your dough, but we are going to give you some good sound information regarding the system of the James Boys. First of all, I want to introduce you to the latest member of our little family, Sunny-side Sol. Sol is a product of the great outdoors. She's the prettiest kid this side of the Rockies, and unless I miss my guess she will soon become a prime favorite throughout the country. As you all know, song-writing is

The Method We Employ

when in search of the filthy lucre. We write a song and advertise it, and before we have a chance to memorize the title a big publisher snaps it up.

"A music publisher is always looking for a hit and a song writer

Best Selling Sheet Music

FOX TROTS—Moonlight, Waterson, Berlin & Snyder; The Last Little Mile is the Longest, Berlin.

WALTZES—Wishing, Waterson, Berlin & Snyder; You Are the Rose I'm Longing For, J. A. Stasny.

is always anxious to demonstrate a new number, and many hits have been passed up because a publisher was hard of hearing when it came to listening to an ambitious composer. If the ambitious one does burglarize his way into the good graces of the publisher the usual

routine goes into effect. First the orchestration, then a new one and probably another, followed by the landing of acts and the plugging of picture houses, dance halls, etc. in order to find out how good the number really is. Which results in the spending of a flock of dough on an uncertain proposition.

"Now allow me a few seconds to change the reel and I'll give you an idea of the Kendis-Brockman system. First we write and re-write the lyric, swing the melody around and keep pounding on it until we have hammered it into the desired shape. Then we plug the theatres, dance halls, cafes and picture houses and if the number fails to stand the gaff

We Promptly Introduce It

to the ash can. On the other hand, should the number shape up good in the preliminary skirmishes we open up the dough bags and push it for all we are worth, which results in a publisher buying the song at the

Best Selling Music Rolls

AEOLIAN—Fox Trot, Learning (4623); Waltz, Apple Blossom Time (4263).

Q-R-S—Fox Trot, Ain't We Got Fun (1446); Waltz, Little Crumbs of Happiness (1448).

REPUBLIC—Fox Trot, Pucker Up and Whistle (63828); Waltz, Held Fast in A Baby's Hands (63628).

same time saving considerable expense, time and anxiety. He knows what he is getting because the number is already made, which is much better than buying a pig in the bag in the form of a manuscript.

"I thank you for your kind attention."

Our Old Pal

and partner in crime, Wolfie Gilbert, has returned to the fold after a four and a half months' frolic on the Orpheum Circuit, where he introduced the natives to his catalogue of cash extractors and best sellers. We bearded Wolfie in his den on Forty-Seventh street the other day, and after examining our somewhat bruised hand to make sure that none of the fingers were broken, we mustered up enough courage to smile, at the same time praying that he would omit the handshake when we were about to leave.

"Yes, I sure had a wonderful time," piped Wolfie, "but believe me, little old New York certainly looks good. Everybody treated me fine and I have no complaint to make, except that I was tendered so many parties that I had very little time to do any work. You know I mean the writing of new numbers. You'd never guess the number I had to sing at every show. You said it, Robert E. Lee. Boy, they fairly howled for

it and I will admit it made me feel pretty good. One night in the dressing room the thought came to me, why not give them another Robert E. Lee? The thought fairly burned me up, so that night after ditching the usual after-theatre party, I sneaked home, worked all night, and the following morning my dreams were realized. I christened the number *Down Yonder*, and if it doesn't follow in the footsteps of the Robert E. Lee I am a poor picker. Right now Al Jolson, Eddie Cantor, the Sir Brown Brothers and a bunch of other performers are using it, which I guess speaks pretty well for the number."

Just then Wolfie started to wash his hands, which was our cue to leave. One handshake was plenty.

The Weekly Song Review

staged every Thursday night at the Harlem Fifth Avenue Theatre is proving very popular with the up-town patrons. An unusually good program was offered last Thursday evening, with the representatives from the different publishers turning out in force. Johnny Black again proved a big favorite, singing *Who'll Be the Next to Cry Over You*, which resulted in him showing his versatility by playing various instruments

Minnie Wellman of Waterson, Berlin and Snyder, captivated with *Make Believe* and *Angels*, and Lew Kemper of the Fred Fisher firm showed the house how to *Pucker Up* and *Whistle*.

Charles A. Snyder Is

ordinarily a jolly boy, so you can imagine our great surprise when to our question of "How come?" he replied "*Lonesome and Blue*." After trying to locate the cause for his dejected spirit, we discovered *Lonesome and Blue* was the title of his new song which, of course, gave us great relief.

"It is a mean blue fox trot,"

Best Selling Records

COLUMBIA—Fox Trots, Bright Eyes (A-3366), Leo Reisman Orch; I Never Knew (A-3378), Vernon Country Club Band.

EDISON—Fox Trots, Home Again Blues (50727), Roderman's Jazz Orch; Sweet Love (50742), Lenzberg's Riverside Orch.

PATHE—Fox Trot, Pretty Face (20516), University Five; Waltz, Moonbeams (20515), Bennie Krueger and his Orch.

VICTOR—Fox Trot, Home Again Blues (18729), Dixieland Jazz Band; One Step, Tip Top (18733), All Star Trio.

sobbed *Charlie*, "and it has an appeal that you simply cannot ignore."

Bidding him to brace up and take in a ball game, he said he would *After a While*, which incidentally is the title of his other new number.

It is a fox trot ballad, and is sure to be heard from *After a While*.

Is That So!

Our old friend, Con Conrad, has just turned over a new number to the Hannabury Music Publishing Company, entitled *Dream of Your Smile*. According to Con the number looks like a real winner and, considering the royalties from his other thoroughbreds, *Morgie* and *Palestina*, Con cannot help but dream of his smile.

After All These Years we finally discovered a song writer who was reluctant to talk about himself. Mention his firm and he would bury you under an avalanche of rapid fire information. Talk about their songs and you found yourself gasping for air. Sound him on his own particular self and well not so forte. Thanks to an outsider we have found out that Jack Mills is publishing a number which is being featured by Art Hickman, and is at present enjoying much popularity throughout California. It was arranged by the same man who handled *Whispering*, and was written by Eva Applefeld and Milt Hagan. As we said before, *After All These Years*, that's the title.

Holt and Rosedale, who have re-joined the "Hello Alexander" show now touring the South, report much success with *Sweet Southern Dream*, which is being published by the Riviera firm of Chicago.

(Continued on page 680)

M. OEFFINGER

A songwriter of Altoona, Pa., who has spent his leisure in writing lyrics, some of which have appeared in published form. Born in Aldingen (Wuerttemberg), Germany, he emigrated to this country in his early youth with his parents and went into business here, first with the Pennsylvania Railroad and later in the merchandise business.

only as Johnny can play them. Frank Goodman, of Goodman and Rose, got over nicely singing *Moonbeams*, and Al Wilson had the house whistling his own composition *Gez Whillihens*.

Page Johnny O' Connor!



HARRY HOLBROOK

Baritone with Ona Munson & Co., Keith's 81st Street, Theatre This Week

SOME years ago when amateur nights were all the rage in various Burlesque houses, it was customary for the gallery brigade to arm themselves with unhealthy fruit, vegetables and other ammunition which they showered upon the aspiring actors. Those people were amateurs who were warned as to what to expect before they went on. Today in some of the best vaudeville houses the same conditions exist except that pennies are thrown at performers instead of garden products with the usual wisecrackers in the gallery being the chief offenders.

Do not misconstrue my statement as I do not wish

To Cast Reflections

on the respectable element which frequent the second balcony, because not so long ago every Saturday night found me bucking the gallery line with a two bit piece clutched tight in my fist. The disturbers who travel around in cliques, as do all would-be tough-guys, generally appear at the Monday matinee and any act which is not to their liking immediately becomes the target for their abuse. Not long ago at an uptown house a thoroughly entertaining act was almost run off the stage because it did not meet with the good will of the gallery critics. The idea of ushers telling them to behave is simply a joke as they are usually greeted with the celebrated razz.

After many trying experiences Sol Levoy, Manager of the Harlem Opera House, hired a hardfisted six-footer to patrol the gallery, and upon discovering a tough guy escorted him to the alley and proved that other things besides bowling pins could be knocked over. Today

As a Result

of a little strong arm stuff the gallery has been cleared of all objectionable features and performers no longer shudder at the thought of pennies and nasty remarks. Bill Quade, who manages the Fifth Avenue Theatre, is also a firm believer in rigidly en-

Getting Rid of Penny Throwers—Death of Will Reid Dunroy—Spiritualism as a Theatrical Enterprise—V. M. P. A. to Protect Artist

forced discipline. On more than one occasion Bill has proved himself a handy man with his fists and, with the aid of a stalwart bouncer, he has thoroughly cleaned his house of all disturbing element. Were all managers to use a little strong arm stuff instead of wasting words on those non-working bohunkers, the throwing of pennies and other abuses would soon become a thing of the past.

With the Sudden Death

of Will Reid Dunroy in Chicago, the rialto of that city loses one of its most prominent "regulars," the show business loses one of its most brilliant contributors, the newspapers lose one of their best known writers and the theatre people one of their greatest "boosters" and friends. In the obituary notices of Dunroy coming from Chicago, there was little printed of his personal oddities.

Dunroy, born a cripple, was one of the first and always the strongest boosters of the American Theatrical Hospital, founded some years ago by Dr. Max Thorek, one of the greatest surgeons in the country. Dunroy, when the institution was in its infancy, printed column after column in the daily papers throughout the country exploiting it as the greatest and only theatrical hospital in the land. Up to a few weeks of his sudden demise, Dunroy press-agented the American Theatrical Hospital and its Surgeon-In-Chief, Dr. Thorek, and shortly after his passing, the financial harvest of his efforts was reaped, for

It Became Known

last week that a portion of the National Vaudeville Artists' Association revenue from the special performances throughout the country, inaugurated by the Vaudeville Man-

agers' Protection Association, will be donated to the hospital, and it is understood that an E. F. Albee operating room will be established and maintained through the kindness of the vaudeville magnate.

Dunroy was an expressive chap, known better to the writer than to any one. His past was enveloped in a veil of secrecy. He resembled William Jennings Bryan in features but was his antithesis in political policies. During the premiere of a certain show in Chicago, Dunroy, then a critic on the "Tribune," arose from a seat in the second row, and brandishing his cane in the air, exited with the loud exclamation, "What usher in this house wrote that piece of indescribable junk?"

Dunroy wrote many poems. He had a heart like a child, a brain of a super-genius and the editorial genius of a modern editorial master. But Dunroy liked to play, and let's hope he's playing as he always wished to, up where few good newspapermen such as Bill Dunroy can only be classified, can find a play-ground.

Bill Dunroy was a regular guy, a wonderful newspaperman and a great fellow. When he "bumped off" Chicago dropped one of its genuine personalities out of Chicago's "Who's Who in newspaper work."

Spiritualism Is Coming Back

not only as a national fad, but a theatrical fad and a theatrical enterprise. When the eminent Epstein arrived in this country and the pre-eminent Sir A. Conan Doyle began prating about messages from the other world, the show business took the hint, and now we are beginning to face an epidemic of mind readers, long since considered a theatrical dead art, such as sharpshooters and wire-walkers.



MICKY CURRAN

Danny Davenport's smiling general manager, who is said to be the youngest manager in the vaudeville world

In the theatrical suburbs we find every prominent vaudeville bill "topped" by a mind reader of the Anna Eva Fay and Eva Fay type. Spiritualism acts are being sought instead of "chased," such as were the hypnotic acts following the professional demise of Pauline. And now we find none but Doctor Herman, once considered the peer of electrical experts, taking to spiritualism.

Doctor Herman is unquestionably

One of the Greatest

showmen who ever trod the rostrum. Regardless of his program, electricity, card manipulation, illusions or anything else, he excels as a stage salesman. Now the well known Doctor is mind reading, and with the record of a five-weeks' consecutive run in Detroit, selling books and lecturing, including morning matinees for men and women, Herman seems to have gotten the jump on his mind reading competitors. Herman has improved the old system of mind reading. The auditor is given a paper entering the theatre and it is answered by the Doctor during his stay on the stage, which in no instance is less than thirty-five minutes. Vaudeville has seen the hypnotist craze, the modern dancing craze, the "jazz" band and dance craze, and now it seemed destined to endure another mind-reading craze.

At a Meeting

of the Vaudeville Managers' Protective Association, it was resolved that hereafter any agent or artists' representative who charged the artist more than five per cent commission would be barred from doing business in any office connected with the Vaudeville Managers' Protective Association. Another condition which was discussed, and upon which action was taken, was the practice of attaching artists' baggage in different sections of the country where the law permits the same to be done, and also their salaries for alleged debts.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

"Miss Bob White" Is Produced in Philadelphia with Raymond Hitchcock, John C. Slavin, Thomas Whiffen, Sherman Wade and Ethel Jackson in the Cast.

"Diplomacy" Is Revived at the Empire Theatre with Cast Including William Faversham, Charles Richman, Guy Standing, Wallace Worsley, Edwin Stevens, Frank Brownlee, Margaret Anglin, Jessie Millerand, Mrs. Thomas Whiffen and Margaret Dale.

De Wolf Hopper, Dan Daly and William A. Brady Are Arrested for Taking Part in Actors' Fund Benefit Performance on Sunday.

"Rio Grande" by Augustus Thomas Is Produced at the Empire with Richard Bennett, Lola Fisher and Frank Campeau in Cast.

"The Co-Respondent" Is Produced at the Booth with Cast Including Harrison Hunter, Norman Trevor and Irene Fenwick.

Mme. Pavlova Makes Her Screen Debut in "The Dumb Girl of Portici."

Essanay Releases Charlie Chaplin's "Burlesque on Carmen."

Edna May Makes Her Only Screen Appearance in "Salvation Joan," Produced by Vitagraph.

The New Plays

"IPHIGENIA IN AULIS"

Margaret Anglin in Special Performances of Greek Play

Translated from the Greek of Euripides. Musical setting by Walter Damrosch. Staged by Maurice Browne. Produced by Margaret Anglin at the Manhattan Opera House, April 7 and 8.

Agamemnon Eugene Powers
Attendant Harry Barfoot
Menelaus Sidney Mather
Messenger Ralph Roeder
Clytemnestra Margaret Anglin
Attendant Bathsheba Askwith
Nurse of Orestes Nell Vincent
Iphigenia Mary Fowler
Torchbearer Byron Foulger
Achilles Moroni Olsen
Calchas Milton J. Bernad
Chorus Peggy Barnstead, Daphne Carr, Carol Roberts, Solveig Hornbeck, Edna James, Alice Keating, Bertha Lowe, Billy Mowery, Myra Murray, Dorothy Nolan, Ina Fergo, Josephine Titus, Dorothy Wetmore, Mary Wiles, Janet Young.

If there are those who stay away from Greek tragedy because they fear that it will be dull, it is sincerely to be hoped that they were inveigled to the Manhattan Opera House last week to see Margaret Anglin's production of the "Iphigenia in Aulis" of Euripides. Instead of gloom and tragedy they would have found a thrilling melodrama; instead of dullness and boredom, a colorful spectacle of the type which is produced more gaudily if less skilfully at the Century Theatre at intervals.

For those who go to see Greek tragedy because it is Greek tragedy, there may have been some degree of disappointment. For there was little about the production that was Greek except the costumes and the chorus (of which more anon), and no trace of tragedy was anywhere to be found. But whether it partook of the nature with which its author endowed it or not, it ranks as one of the most entertaining events which has taken place in our theatre in

Margaret Anglin in the "Iphigenia in Aulis" of Euripides—Princess Virtue is Produced in Atlantic City

many a day. To limit it to two performances seems like sheer waste.

Of the triumvirate who were responsible for the production, Miss Anglin, Walter Damrosch, and Maurice Browne, it is Mr. Browne to whom the lion's share of the praise must go. A symphony orchestra as an accompaniment to a Greek play seems to our point of view absolutely wrong. But even conceding for the moment that it is not, Mr. Damrosch's music is trite and ineffectual. Miss Anglin's performance of Clytemnestra, though effective and vocally beautiful has all the floridness and artificiality of classical acting of the old school. Of Mr. Browne's staging, however, there is another story to tell. Those who saw his production of the "Medea" last spring cannot have forgotten the extraordinary beauty of his chorus movements. In the "Iphigenia," though he has more than doubled the number of choristers, he has again demonstrated that he is second to no one in the handling of group movement. If there is such a thing as visual poetry, this is it. Vocally, too, the fifteen young women were superb, and their reading of the choruses as translated by "H. D." was memorable. In the use of the hosts of supers who were employed, he was almost equally happy. The rush for the ships at the end of the play was magnificent. It is no wonder the audience cheered.

Recalling again Mr. Browne's presentation of the "Medea," the pageantry of the later production is something of a surprise. But when one considers that Miss Anglin originally staged the play in the Greek Theatre in Berkeley, it becomes evident that the army and the ostentation are her responsibility rather than Mr. Browne's.

Of the principal actors, Moroni Olsen, who was a gorgeous and heroic Achilles, and Ralph Roeder, who played the Messenger with genuine fire, were conspicuous for their excellence. Mary Fowler, as Iphigenia, had moments in which she was moving, but for the main she was ingenué. Eugene Powers was a dignified but scarcely a kingly Agamemnon.

Though one may not agree with Miss Anglin's method of playing Greek tragedy, one must admire her courage and her enthusiasm in giving us a chance to see it once in a while.

JOHN J. MARTIN.

"PRINCESS VIRTUE"

New Musical Comedy in Atlantic City

Musical comedy by B. C. Hilliam and Lieut. Gitz Rice. Produced by Gerald Bacon at the Globe Theatre, Atlantic City, April 11.
Gautier Jules Eppally
Ferre Alan Fagan
Francine Alice Mainson
Mrs. Demarest Sarah Edwards
Miss Leadbeater Anne Page
Bourbon Hugh Cameron
Bruce Crawford Bradford Kirkbride

Carrs Earl A. Foxe
Hiram Demarest Frank Moulan
Maxime Sylvia Elliot
Baron Transky Robert G. Pitkin
Liane Demarest Nancy Gibbs
Sir Arthur Gower Frank Greene
Claire Morin Zella Rameau
Francois Charles Jerome
Chic Leroy Montezanto
Poisson Harold Goulden

A glance at the program of "Princess Virtue" prepared the audience for a breezy French play with plenty of lively situations, chic young ladies with flirtatious tendencies, and all the other joyous concomitants of a Parisian locale. And all these delights and many more made this new musical comedy one of the most enjoyable productions of the season.

In the first place, there was a melodious score, with several real song hits. In the second place there was an interesting libretto with a jolly exposure of the experiences of several wealthy Americans in Paris who become involved in a courtship that concerns two Continental adventurers and a lovely American heiress, Liane Demarest, is the pert name of this heiress and her emotional experiences are revealed by Nancy Gibbs, a young English actress with manner, singing ability, and beauty. That popular player, Frank Moulan, has much of the comedy responsibility and in several scenes with Sarah Edwards gets many laughs. Praise is due Alan Fagan, Zella Rameau and Hugh Cameron, who shine more or less brightly in large and small parts.

The production, as a whole, is perhaps somewhat lengthy a matter which can easily be adjusted as the first nights terminate and extend into a prosperous run.

CURTIS DRUMMOND.

BROADWAY TIME TABLE—Week of April 18th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
The Bad Man	Holbrook Blinn	Comedy of Mexican outlaws	Aug. 30	Comedy	West 41st	8:30—Th. & S. 2:30	Capacity
The Bat	Edie Miller, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 45th	8:30—W. & S. 2:30	Capacity
The Broken Wing	Inez Plummer, Alphonse Ethier	Comedy drama of Mexican life	Nov. 29	48th Street	West 48th	8:30—W. & S. 2:30	\$9,100
The Champion	Grant Mitchell	Comedy of pugilists	Jan. 3	Longacre	West 48th	8:30—W. & S. 2:30	\$11,300
Clair de Lune	Edith and John Barrymore	To be reviewed	Apr. 15	Empire	Way & 40th	8:30—W. & S. 2:30	First wk.
Dear Mr. Dearest	Hale Hamilton, Grace LaRue	Sentimental comedy	Jan. 17	Republic	West 43d	8:30—W. & S. 2:30	\$8,600
Don't Rent	Lucretia Atwell	Pictorial play of color's life	Dec. 23	Belasco	West 44th	8:15—Th. & S. 2:15	Capacity
The Emperor Jones	Mary Black	Swamp of Hell Play	Jan. 31	Belasco	West 44th	8:30—M. & Th. 2:30	Spec. mats.
Enter Madame	Charles O'Connell	Study of fear	Dec. 27	Princess	West 45th	8:45—W. & S. 2:30	\$4,700
The First Year	Gilda Varnet, Norman Trevor	Comedy of opera star	Aug. 16	Fulton	West 46th	8:30—W. & S. 2:30	Capacity
The Ghost Between	Frank Orson	Comedy of small town life	Oct. 20	Little	West 44th	8:30—W. & S. 2:30	Capacity
The Gold Diggers	Arthur Byron	Romantic comedy	Mar. 21	39th Street	West 39th	8:30—W. & S. 2:30	\$6,300
Good Times	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 20 '19	Lyceum	West 45th	8:30—Th. & S. 2:30	Capacity
The Green Goddess	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th & 43d	8:15—daily 2:15	\$33,000
It's Up to You	George Arliss	Thrilling melodrama	Jan. 13	Booth	West 45th	8:30—W. & S. 2:30	Capacity
Ladies' Night	Adel—Patti Harrold	Alone—average musical comedy	Nov. 18 '19	Vanderbilt	West 48th	8:30—W. & S. 2:30	Capacity
Lady Bly	Charles King	Mediocre musical comedy	Mar. 28	Casino	Way & 39th	8:30—W. & S. 2:30	\$7,300
Little Old New York	John Cumberland, Charles Ruggies	Turkish bath fars	Aug. 9	Eltinge	West 42d	8:45—W. & S. 2:30	Capacity
Love Birds	Mital	Conventional musical comedy	Dec. 14	Liberty	West 43d	8:15—W. & S. 2:15	\$16,000
Mary Stuart	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Way & 46th	8:30—W. & S. 2:30	Capacity
Miss Lulu Bett	Joseph Schildkraut, Eva Le Gallienne	To be reviewed	Sept. 8	Plymouth	West 25th	8:15—Th. & S. 2:15	First wk.
Mixed Marriage	Josephine Tobin, Emma Olsendina	Comedy of early New York	Mar. 14	Apollo	West 45th	8:30—Th. & S. 2:30	\$10,000
Nemesis	Pat Rooney, Marion Bent	Excellent musical comedy	Oct. 18	Knickerbocker	Way & 39th	8:30—W. & S. 2:30	Capacity
Mr. Pin Fuses By	Jack McGowan, Janet Vail	Orbit and tuncful musical play	Mar. 21	Elita	West 48th	8:30—W. & S. 2:30	Capacity
Nice People	Clare Barnes	Play by John Drinkwater	Dec. 27	Belmont	West 48th	8:30—Th. & S. 2:30	\$7,000
The Night Watch	Carroll McCormack	St. John Truist play	Mar. 28	Punch & Judy	West 49th	8:30—M. T. W. & Th.	Spec. mats.
Passing Show of 1921	Margaret Wycherly, Augustin Dussan	Augustus Thomas melodrama	Apr. 4	Hudson	West 44th	8:30—W. & S. 2:30	\$10,000
Peg o' My Heart	Emmett Corrigan, Olive Tell	Charming English comedy	Feb. 28	Henry Miller's	West 43d	8:30—Th. & S. 2:30	Capacity
The Right Girl	Lauretta Taylor	Well-acted social comedy	Mar. 2	Klaw	West 46th	8:30—W. & S. 2:30	Capacity
Rolie's Wild Oat	Robt. Warwick, Jeanne Hagals, M. Arbuckle	Spectacular melodrama	Jan. 29	Century	Can. Pt. W.	8:15—W. & S. 2:15	\$11,500
Roman	Howard Bros., Maria Dressler	Bright and colorful revue	Dec. 29	Winter Garden	Way & 50th	8:00—T. Th. & S. 2:00	\$23,000
The Rose Girl	Laurette Taylor	Revel of famous comedy	Feb. 14	Cort	West 48th	8:30—W. & S. 2:30	\$12,000
Smooth as Silk	Charles Farrell, Robert Woolsey	Average musical comedy	Mar. 14	Times Square	West 43d	8:30—Th. & S. 2:30	\$10,300
Spanish Love	Roland Young, Lotus Robb	Whimsy of ambitious youth	Nov. 23	Punch & Judy	West 49th	8:30—F. & S. 2:30	Capacity
The Tavern	Doris Keane	Popular revival	Nov. 28	Playhouse	West 49th	8:30—W. & S. 2:30	\$11,300
Three Live Ghosts	Fred Hildebrand, Mabel Withee	Conventional musical comedy	Feb. 11	Ambassador	West 49th	8:30—W. & S. 2:30	\$12,500
Tip Top	Marilyn Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 43d	8:30—W. & S. 2:30	Capacity
Toto	W. H. Powell, James Rennie	Creek melodrama	Apr. 11	Fraser	West 43d	8:30—W. & S. 2:30	First wk.
Trial of Joan of Arc	Arnold Daly	Drama of love and hate	Aug. 17	Elliot	West 39th	8:30—W. & S. 2:30	\$9,500
Tyranny of Love	Chas. McNaughton, Ruby Haller	Delicious of melodrama	Sept. 27	Cohan	Way & 43d	8:30—W. & S. 2:30	\$9,500
Vanderbilt	Fred Stone	Comedy of returned soldiers	Sept. 20	New Bayes	West 44th	8:30—W. & S. 2:30	\$6,000
Welcome Stranger	Leo Dietrichstein	Circus musical show	Oct. 5	Globe	Way & 46th	8:30—W. & S. 2:30	Capacity
	Margaret Anglin	Well played French comedy	Mar. 21	Bijou	West 45th	8:30—W. & S. 2:30	\$4,100
	Estelle Winwood, Cyril Kightley	Historical drama	Apr. 13	Shubert	West 44th	8:15—W. & S. 2:15	
	B. F. Keith Features	French one play	Mar. 1	Eltinge	West 43d	8:30—T. Th. & F.	Spec. mats.
	George Sigman, Edmund Browne	Weekly change of bill	Mar. 1	Palace	Way & 47th	8:00—Daily 2:00	
		Jewish character comedy	Sept. 13	Sam H. Harris	West 43d	8:15—W. & S. 2:15	\$12,000



DRAMATIC MIRROR

JULIAN ELTINGE

*Again the headline attraction
de luxe of the Eastern houses*

(C) Strauss Payton

At the Big Vaudeville Houses

JULIAN ELTINGE AT THE PALACE Famous Impersonator Is Back in Vaudeville

Easy to watch was the new bill at the Palace this week where Julian Eltinge as the bright particular star languished and posed in the borrowed finery of the opposite sex.

A gymnastic number was the opener and it was presented by *Lucas and Inez* who term it appropriately "An Art Classic." As athletic courtiers amid luxurious surroundings, the gymnasts perform many feats requiring tension and strength.

Pleasantly flippant is *Helen Storey* with her speedy boy associate, *Bill Dooley*, two skilful players who gave a pleasant comedy.

"Play Time" is the title of the elaborate act in which *Emma Haig* and *Richard W. Keene* present *Cliff Heat's* stories and songs. *Mildred Brown* furnishes the accompaniments and displays *Miss Haig's* ability to the best advantage.

In place of *Ruby Norton*, *Russ Brown* and *Connie O'Donnell* substituted; but substituted is too weak a word to describe the enthusiastic manner in which these two lads entertain. They are great favorites at the Palace and they deserve to be, and, despite their achievements overseas, they make no reference to them. Instead they rely entirely on their distinctive powers as singers, kidlers and dancers.

Julian Eltinge, still the thorough artist in matters of clothes, temperament and characterization, is constantly interesting in this, his return act. His numbers include a worldly song number entitled, *I'm a Siren*, and *When Martha Was a Girl*, and an Irish Colleen study. An Egyptian dance composition, executed with remarkable grace, made a curtain call necessary. Not the least interesting part of the act is the elaborate wardrobe which is distinguished by *Mr. Eltinge's* usual superb taste.

To say that *Joe Morris* and *Flo Campbell* were on the bill is to say that as usual they were a comedy knock-out with their excursions into the boxes and audiences, nifty songs and original chatter.

Happy and humorous *Julius Tannen* totalled a score of laughs with his "Chatterbox" talk and bright, new stories. *Maria Lo*, in poses thrilled and held attentive an audience usually inclined to rush helter-skelter out to freedom and the fresh air.

O'CONNOR.

GOOD BILL AT RIVERSIDE Ethel Levey Repeats Her Success as Headliner

The program at the Riverside this week is a god one from the very outset. *Jolly Johnny Jones* with an assistant open, with amusing pantomime and wire-walking, doing exceedingly well.

Dotson, the colored stepper, put over his comedy dancing to good advantage. He would have been more appreciated had he held a better spot,

Julian Eltinge Returns to the Palace — Ethel Levey at the Riverside — Gus Edwards at the Royal — Van and Corbett at the Colonial

Whipple and Huston are again offering to the East their musical skit "Shoes," of which the act has much entertainment value. They were appreciated.

Polly and Oz, put over their fifteen odd minutes of comedy diversion, that pleased from start to finish.

"Flashes," starring *Doc Baker*, is about one of the best *Menlo Moore* and *Maclean Megley* acts seen around these parts in many moons. *Baker* is a very clever artist and adds greatly to the cast.

Claire Whitney in "The Gossiper," given in conjunction with *Robert Emmett Keane*, shows a sketch in which the theme deals with the problem of married life, wherein it is shown the man does more talking than the woman. It brought the film star over nicely.

Ethel Levey is the headliner, offering practically the same act as shown during her recent Palace engagement.

Sutter and Dell close the bill.

O'CONNOR.

ROYAL BILL IS WELL RECEIVED Gus Edwards and Vincent O'Donnell Pleased

Gus Edwards and his happy family of talented youngsters are headlining at the Royal this week, and with the assistance of *Vincent O'Donnell*, who is also on the bill, the turn completely stopped the show Monday evening. *Edwards*, with his crop of youthful proteges, including the *Furness Sisters* and *Chester Frederick*, who amazed with his marvellous dancing, held the house until the finish of the somewhat lengthy turn, it being 11:15 when the show let out.

Van Horne and Inez opened with a whirlwind exhibition of roller skating, giving the show a dandy start, and leaving the house in a receptive mood for *McCormack and Regay*, who got away rather slowly, but picked up speed toward the finish. Their opening number, *Tired of Me*, got over owing to the girl's pleasing voice and winning personality, with the man's attempt at comedy proving a dismal failure.

Darktown Dancing School and *Where Do Mosquitoes Go*, followed by a lively dance, took them off to a generous hand.

Diamond and Brennan amused with their farcical offering, "Fisherman's Luck," with *Diamond* repeating *Where Do Mosquitoes Go* and getting much better results than the previous turn. His eccentric comedy, coupled with *Miss Brennan's* dazzling appearance, was one of the bright spots of the bill.

Vincent O'Donnell walked on to a noisy reception, and after rendering *My Mammy*, *Happy*, and *That Old Irish Mother of Mine*, he was forced to oblige with an encore,

Pretty Kitty Kelly, which was followed by a neat curtain speech. *Vincent* is a big favorite in the Bronx, and his admirers turned out in force to welcome him Monday evening.

Franklyn Charles Co. in their up-to-date vaudeville surprise kept the house on edge with their novel offering. The turn moved with its usual speed, the burlesque Apache dance putting the house in a hilarious state, it being followed by the equilibristic routine, which sent the boys over to hearty returns.

Miss Pert and *Sue Kelton*, in an outburst of music, dancing and comedy, got over nicely, with *Miss Kelton* proving herself a musician of unusual ability. Her triples on the cornet brought hearty response, as did *Miss Pert's* impersonation of *Charlie Chaplin*.

Jack Benny jollied his way into the hearts of everybody, his droll humor and violin selections meeting with the approval of all concerned.

GILLESPIE.

COMEDY BILL AT COLONIAL Van and Corbett and Bronson and Baldwin Score

An excellent comedy bill headed by *Billy B. Van* and *James J. Corbett* pleased the Colonial patrons, and sent everybody home happy and satisfied.

James Evans and *Louis Perez* opened their startling balancing feats on a long pole and a ladder. Some of their stunts were daring and made those in the front rows hold their breath. Their finale with the battleship was picturesque and novel.

The *Lightnings* sang *Lonesome Blues* and numerous original songs.

Vaudettes—X



GENEVIEVE
HOUGHTON

Who is appearing with William Sully in "Calf Love" in vaudeville

which were entertaining. *Leu Brice* assisted by *Mildred La Gue* offered a series of dances and songs. *Dave Kaplan* arranged the music. The Spanish dance of *Miss La Gue's* and *Brice's* burlesque ballet dance were the high lights of the act, and went over big.

Harry Tighe and *Edna Leedom*, prettier and peppier than ever, indulged in some sure-fire comedy which drew a big hand. They sang *Chili Bean* with all the trimmings, and the audience couldn't get enough of *Edna's* antics.

Bostock's Riding School in "How Circus Riders Are Made" proved the usual scream. Prior to the contest with the boys from the audience, they gave a good exhibition of bare-back riding.

Jack Osterman sang a little and talked a lot, and put over a line of patter which seemed to take well. He sang *I Used to Love You But It's All Over*.

Percy Bronson and *Winnie Baldwin* played *Jack Lait's* amusing sketch "Visions of 1970" and extracted much fun therefrom. *Miss Baldwin's* characterizations of a 1921 chorus girl and burlesque queen, and *Bronson's* transformation under the effects of hootch (which ought to be a convincing argument against prohibition) were amusing.

Billy B. Van in his "Gimbel's special" suit, with *James J. Corbett* to good-naturedly furnish the necessary lines for the gags, proved the big laughing hit of the evening, as was to be expected. The two worked together admirably, and never was *Billy* so funny.

Kitty and *Jack Demaco* closed with acrobatics in an unusually artistic setting.

CONN.

STRONG SHOW AT THE 81ST STREET Ona Munson and George Rosener Share Honors

Dancing at its best and comedy from all angles made up the act of "Jim" the Bear King who opened to a fairly filled house Tuesday matinee.

Russell and *Devitt* followed with their acrobatic stunts doing fairly well in second position.

William Kent, with *Elsa Shaw*, offered a clever comedy skit entitled "Shivers," that went over to solid applause. Tuesday's audience appreciated comedy, and for this reason *Kent* went over big. Following *Kent* appeared *Jos. M. Norcross* assisted by *Nellie I. Norcross*, offering "Song Glimpses of Yesterday." They did exceedingly well.

George M. Rosener, in a new series of character studies, walked off with the applause hit scoring the same as *Ona Munson*. Both these acts shared the hit honors. *Ona Munson* and *Co.* closed the show, and it must be said that *Miss Munson* held the entire house in until her finish. It is very seldom that the 81st Street audience waits for the closing act, but they did for *Miss Munson*. She was appreciated and so were her clever co-stars. They were accorded several curtains.

ROSS.

NEW ACTS

Julian Eltinge Returns to Vaudeville

The first noticeable thing about Julian Eltinge is his appearance. For years he has stood out in the vaudeville "Who's Who" as the peer of female impersonators principally because of his stunning appearance in feminine clothes and secondly because of his ability, his voice and all the other essentials that make up the perfect man-woman. Eltinge has been lost to vaudeville for some years, but his return to the Palace as headliner this week showed that his following is still intact and its enthusiasm still as strong as ever. His number *I'm a Siren* was apparently the best liked number in his repertoire. It tells of the woman who has learned by experience rather than that of the youthful entrancer. His characterization of an Irish colleen who is in the throes of a love affair brings out one of the best efforts

of Eltinge's long vaudeville career. His dance, following an Oriental number earned him an encore and a speech. Eltinge stands out in the vaudeville field as the peer of his class, the manliest man off-stage and the girliest girl on-stage, an artist who can never even be imitated. It's to be hoped that Eltinge will remain in vaudeville for a long, long time. O'CONNOR.

Violet Goulet in New Act

Violet Goulet, the singing violiniste, who made a most successful tour of the Pantages circuit the past season, has formed a new act with Lois Van Buren who was formerly with the Donald Serenaders and opened March 21st in Chicago. A special act and drops, which are used in the new act, were made by the Universal Scenic Artists Studios, Chicago. They will not be seen in New York until the beginning of next season.

HAMILTON BILL IS VARIED

Belle Baker and Nat Nazarro, Jr., Please

Jack Daly and Hazel Berlew, billed as America's Whirlwind Dancers, opened, living up to their billing.

Geo. Watts and Belle Hawley put over their singing and talking skit to solid applause in second spot. They were well received.

Jean Adair and Co. presented the one-act comedy "Any Home," and were one of the hits of the program. Miss Adair has a pleasing personality, which adds greatly to her artistic ability.

Jean Granese assisted by her brother, Charlie, held down fourth position very nicely. Their entire repertoire of songs went over big and they both were accorded several bows, and received several minutes of applause on their exit.

Nat Nazarro, Jr., with his selected sextette, closed intermission. Nat was certainly appreciated, also his band. The Heights audience seem to want acts of this calibre, for they applauded and howled, until Nat, Jr., had to make a speech. He was one of the big hits Tuesday matinee.

Following Topics of the Day, Cartmell and Harris presented their singing and dancing skit "Golfing with Cupid," and succeeded in holding their own.

Glenn and Jenkin, colored comedians, were quite favorites. Their witty comedy skit "Working for the Railroad," was enjoyed throughout. They received several curtain calls.

Belle Baker, duplicated her song

hit successes. The program gives Bert Kalmer and Harry Ruby credit. Miss Baker was certainly a "Sure Fire" hit Tuesday matinee, as the entire house was strong for her. She had to make a speech before exiting.

Van Cleve and Pete closed a good bill. They held the house in until the finish. ROSZ.

FINE BILL AT THE BUSHWICK Billy Gleason and the Viol Inn Please

The Parkers opened a fine bill at the Bushwick this week with quite a unique athletic act.

Matty Lee Lippard and Dave Dillon have an act of fine costumes and lighting effects that went a long way to help put their songs over.

Lou and Jean Archer also have an act composed of fine clothes, and some good dancing. Several scenes, with costumes to match, of Japan, East Side, etc., got them a good hand.

Frank Gaby has a fine line of chatter, and is an extraordinary ventriloquist. His work brought him more applause than many acts of the same nature, due to the way he arranged it.

Charles Withers in "For Pity Sake" with his little town theatre, and a play to go with it, in which he is the whole orchestra, brought forth many laughs. The whole act is a comedy and received the good hand it deserved.

Weaver Brothers made a hit with their unusual music, playing on saws, brooms, and banjo.

The Viol Inn, five girls and three men, most of whom played fiddles, brought out some fine harmony. *I Used to Love You But It's All Over Now* as a solo also went over well. The girls are all good to look at, and dance also.

Billy Gleason probably got the best hand of the bill for his funny stories and timely songs and ditties. He is full of pep and seems to take the minute he appears. He has a way of his own to put it over.

Daley, Mac and Daley closed the show on roller skates, and it was worth while seeing.

Propaganda is going on in the

Vaudevillians—X



WILLIAM SULLY

Who is appearing with Genevieve Houghton in "Calf Love" in vaudeville

theatre by way of movies and speeches, trying to bring to the minds of the audience the bad habit of leaving the theatre during the last act, and it seems to be bearing fruit, as very few leave. HUSTON.

CHICAGO—MAJESTIC

Florence Walton Heads Excellent Program

A bill which is above the average is in view at the Majestic this week, containing in addition to some excellent acts of more or less standard variety, the lovely Florence Walton, who seldom appears in the field of vaudeville.

Booth and Nina open in a clever act that combines bicycle riding and banjo playing. A strange combination, but a good one.

They are followed by Jean Boydell in the difficult second spot. But her position on the bill makes little difference to Miss Boydell. Her comedy is irresistible, and all in all she makes a fine impression.

Donald Kerr and his Lady Friends have a very pretty act of the revue order, in which dancing is the main feature. The act is well staged and all those who participate in it have ability.

"Contented Peggy," which Mrs. Gene Hughes presents with a first rate cast of players supporting her, is a highly entertaining playlet. There is comedy galore and a sufficient amount of drama to keep the interest always at high pitch. Mrs. Hughes is as usual excellent and the play itself is full of good situations. Those in the cast, who deserve special mention, are J. C. Tremaine, Dorothy Whitney, Benton Ressler and Barron LaPage.

Next comes Harry Anger and Netta Packer in a skit entitled "Don't Push." They work hard and get good results.

Florence Walton, who has been

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

<i>I'm a Siren</i>	Julian Eltinge
<i>I Used to Love You But It's All Over Now</i>	Jack Osterman
<i>Where Do Menapies Go?</i>	Diamond & Brennan
<i>My Mammy</i>	Vincent O'Donnell

dancing at the new Drake Hotel, is a fine headline attraction. She is dainty and charming to look at, and wears beautiful gowns, in addition to the fact that she is a dancer of a very high order. For her vaudeville engagement she has brought with her the jazz band which has been supplying her with music at the Drake. She was an undeniable hit at the Majestic Monday afternoon, as indeed she deserved to be.

William Mandel and company follow with a combination of comedy and acrobatics which gets a full share of laughter.

Bert Clark and Flavia Arcaro scored one of the big hits of the bill with their act which they call a "Wayward Conceit." It is one of the best acts of its kind seen here in a long time. Clark's comedy and Miss Arcaro's appearance are big features.

The show closes with Beeman and Grace in a skating act which is well worth staying for. CARR.

CHICAGO—PALACE

Elinore and Williams and Others Win Applause

The Palace bill this week runs along pretty evenly, with all the various numbers scoring about equally, with no particular feature causing any great sensation.

Ed and Mack Williams open the show with some good dancing and some comedy that is not so good. Their dancing is really above the average.

Clayton and Lennis were billed to follow, but did not put in an appearance. Texas, Walker and Warner substituting for them. This is a rope twirling act and holds the attention throughout by the sure fire manner in which the tricks are executed.

Sheila Terry comes next in "Three's a Crowd," the familiar musical skit in which Miss Terry has been appearing for several seasons. She is assisted by Harry Peterson and Morris Lloyd and gets over to her usual applause results. She is a pretty and lively young miss and carries the weight of the act by her personality.

Zuhn and Dreis proved to be a laugh riot in a low comedy act of the nut variety. Their efforts were rewarded by hearty applause.

Harry J. Conley and Naomi Ray next offered their ever popular comedy, "Rice and Old Shoes." Conley's rube characterization never fails to draw laughter and Miss Ray is a capable assistant. The close of the act is a great hit.

Claude Golden follows with a routine of card tricks which hold the audience from start to finish. He has staged his act very well and has paid sufficient attention to the comedy end of it to score on that as well as on his manipulation of the cards. He was well received and gave variety to the bill.

Vera Gordon followed in "Lullaby," a Hokum melodrama, and gave place to those perennial favorites, Kate Elinore and Sam Williams. They are sure fire laugh getters now as they have been for years, and Miss Elinore's comedy as well as that of Williams is real comedy.

Paul, Levan and Miller have a tumbling act which makes a very good closing number. CARR.

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All Out

MARY LEWIS

(Below) The silk suit is delightfully versatile. It bridges so nicely the interim between the town suit and the country club costume as Miss Lewis of "The Greenwich Village Follies" has discovered in this DeMay costume of gray Chin-chilla Satin. The "something new and different" is supplied by the deep cuffs of navy blue Roshonara Crepe embroidered in the gray worsted. Then there's the gay little Gage turban on which great red cherries nestle amongst navy blue leaves



Photos by
Old Masters

ALICE CALHOUN

Would you know why Miss Calhoun, the Vitagraph Star, is smiling? Because her parasol of green and white Kamea just matches her Halpert skirt which has so thoughtfully been supplied with pockets, buttons and everything to make the out-dooring girl happy. Then there's the Town Blouse of Deluxnit which can be tucked in to show the belt of Kameo or worn over the belt in the way of the pepum.



of Doors

FRANCINE LARRIMORE

The charming and decorative star of "Nice People," Rachel Crother's comedy of society folk now playing at the Klaw Theatre, is here wearing a gown by Lucile. It is of white net embroidered in mauve crystals and trimmed with bands of green over a foundation of silver cloth. Colored flowers are grouped at either side of the waist. As a wrap Miss Larrimore wears a luxurious cape of white fur.



Photos by
Old Masters



NATALIE MANNING

Miss Manning who is playing with Madge Kennedy in "Cornered" isn't a bit afraid to turn her back when she leaves the dance, for she knows that she is revealing to all the envious feminine eyes around her the drape of kolinsky that suggests cape-like ways with this Samsons wrap of black Pussy Willow Crepe Meteor embroidered in floss scintillating with metallic threads.

Photo by Alfred
Cheney Johnston

All Kinds of Girls



Alice Lake, the Metro star, takes a shotgun in hand and becomes an out-of-doors girl for the occasion. It seems almost as if she were aiming across the page at Viola Dana.



Viola Dana, as if she realized that her fellow Metro star across the page was pointing a gun at her, puts up her hands. As a dainty dancer she is too feminine to fight.



At the right, a group of artists' models in Metro's "The Four Horsemen of the Apocalypse," make the gentleman who is watching them smile with delight, and there is nothing very strange about that.

(Below) Margarita Fisher, star of "Payment Guaranteed" and other American Films, is a simple country maid and is shocked by her less straight-laced sisters above. She appeals to Pauline Frederick for an explanation.



(Above) Virginia Valli, an old-fashioned girl in Paramount's "Sentimental Tommy," dislikes these modern girls and decides to walk out of the picture.



At the left, Pauline Frederick, Robertson-Cole star, smiles understandingly back at Miss Fisher. She knows that home-keeping hearts are happiest.





Buster Keaton, the Metro star finds holding Viola Dana serious business when Big Joe Roberts is the onlooker



Lois Wilson's smile is very pleasant as she studies what is undoubtedly a new and interesting Paramount scenario

Little Trips to Los Angeles Studios

With Ray Davidson

THE eyes of the film industry are now focused on Pomona, a city of some 10,000 inhabitants that is situated some thirty-five miles from here. For it was this town of Pomona—the first in the West—to vote in the Sunday Blue Law. Notwithstanding the fact that many of the biggest men in the industry spoke and fought against the ordinance it was passed by a scant 53 votes. The final count was 2079 to 2026.

Men like Rupert Hughes and Ben Hampton pleaded with the Pomonans to defeat the ordinance.

They Declared

that such a law would be a disgrace to the nation. However, it was a foregone conclusion that a city of thirty-three churches and three theatres would vote in the Blue Law. But the theatre owners of Pomona and the big film men have not given up. They are going to fight to the last ditch. The law does not go into effect for thirty days and in the meantime an injunction will be sought to restrain the city from enforcing the law.

So now the industry is watching and waiting and forever hoping that the higher courts will set aside this drastic measure. For beyond doubt such a law is against the principles of Americanism and is taking the nation back to the Puritan days of witchcraft.

If Eric Von Stroheim has accomplished anything in the past in the way of unusual pictures, then watch for "Foolish Wives." I have had

the pleasure of seeing Stroheim in action both at Universal City and at Monterey, California, and right here it can be said that this new Stroheim production is going to top them all for lavishness. It is conservative to say that \$60,000 went into the sets at Monterey and \$100,000 into those at the film village. The picture to date has cost in the neighborhood of \$600,000—real money.

This Daring Director

has reproduced Monte Carlo in actual size, and he is using thousands of people, expensively dressed, as citizens of that fair city. And to top it all Stroheim, himself, is playing the leading role; that of an Austrian officer.

Mary Savage, ex-queen of the musical comedy stage, is due here shortly to work in pictures, according to one Frederick KoVert, the dancer. We might add that KoVert has a clever press agent.

Since Buster Keaton is confined to the hospital with a broken leg, Mal St. Clair, his director, has "loaned" himself over to the William Fox forces to make three two-reel situation comedies. Harry Depp is featured.

Roy Miller has a right to pat himself on the back—but he doesn't do it. Roy just succeeded in putting over "The Connecticut Yankee" for a four months' run at his Main Street house.

Mike Boylan, the smiling space purveyor at Universal, is no more. That is to say he is not known as Mike any longer. Hereafter it is Malcolm Stuart Boylan—and all because he is the author of "The Magnificent Brute" featuring Frank Mayo. Go to it, Mike—beg pardon—Malcolm, you've got a good start!

Here Are Some Names

new to the local industry. H. J. Jans arrived, supposedly from New York, to confer with T. W. Chaddburn, head of the Chaddburn enterprises.

Monty Banks is a clever comedian, but somehow he doesn't get on the best programs. But this fact didn't keep the Warner Brothers from signing the funster for a new series of two-reelers.

Drama lovers were given a rare treat last week. Henrietta Crossman, known off stage as Mrs. Major Maurice Campbell, appeared at the Community Theatre in A. A. Milne's "Belinda." The noted actress was capably supported by William Worthington and a group of other well-known cinematic players.

They say that movie houses are the greatest exploiters of attractions. But there isn't a film house in the country but that would be envious of the exploitation work of W. T. Wyatt and Walter Hearn of the Mason Opera House, showing road attractions. "Mary" just finished a run in this theatre—and they

were packed in like sardines. The word "Mary" was plastered so much about the town that every time you looked away from it you saw it again.

It looks as if T. L. Tally, one time first vice-president of First National, was going out of the celluloid profession. T. L., as he is familiarly known, purchased outright the Glenn Ranch Resort, one of the most famous pieces of land in the state. His son, Seymour, has been installed as manager.

Edwin Schallert in the Times published an article to the effect Augustin McHugh, author of "Officer 446," was going to produce a new play at the Egan Little Theatre. It is titled "Always Tell the Truth," and McHugh and May Collins, at present with Goldwyn, are to play the leading characters.

Here are some notes of interest: Mary and Doug celebrated their first wedding anniversary. Lambert Hillier, director for Bill Hart until Hart decided to retire, temporarily, has joined Goldwyn. S. Barrett McCormick departed for New York to arrange for the premier of "Peck's Bad Boy," featuring Jackie Coogan and Doris May. Eddy Polo has finished the "Seal of Satan," a serial. Johnny Harron, brother of the late Robert is in pictures. He has a part in "The Grim Comedian," by Rita Weimath.

Promotion comes to those who deserve it! Herbert Waldo, assistant film editor for Goldwyn, has been made a full-fledged editor.

"THE CITY OF SILENT MEN"**Thomas Meighan in an Impressive Paramount Drama**

Adapted by Frank Condon from "The Quarry," by John A. Moroso. Directed by Tom Forman. Released by Paramount.
 Jim Montgomery.....Thomas Meighan
 Molly Bryant.....Lois Wilson
 Mrs. Montgomery.....Kate Bruce
 Old Bill.....Paul Everton
 Mike Kearney.....George MacQuarrie
 Mr. Bryant.....Guy Oliver

Those who are skeptical as to the worth of the motion picture would do well to view "The City of Silent Men." It is one of the best of Paramount features and one of the best things that have been done lately. It is an adaptation from "The Quarry," by John A. Moroso.

With Thos. Meighan playing the lead, a masterful story unfolds itself. Jim Montgomery, though innocent, is convicted of murder and given life imprisonment at Sing Sing. He escapes and, adopting an assumed name, goes to the west to fight his way upward and into the light.

There is a very beautiful strain of mother-love early in the picture. Kate Bruce gives an exquisite performance as the mother.

Paul Everton, as Old Bill Hawkins, convict, does some acting of exceptional merit. In the hands of another, the part might have been mediocre, but instead it is very sympathetic and proves to be one of the big characters in the picture. We should have even more of Paul Everton in later releases.

George MacQuarrie, as the detective who "gets his man" does a rare bit of brow-beating and rounds out an extremely well-balanced cast.

This picture is a true portrayal of life and human nature. You will live the story, just as you lived "The Miracle Man" and long to stand beside Jim Montgomery and help him live up to the faith of his mother.

The technical features of "The City of Silent Men" are really quite meritorious and Thomas Meighan's acting is again superb. A truly good release!

RAYMOND W. KEENAN.

(Above left)
 Thomas Meighan
 in "The City of
 Silent Men" (Par-
 amount). At the
 left an important
 conversation takes
 place, ostensibly
 about a coat

Below, Thomas
 Meighan as Jim
 Montgomery
 is brought into the
 presence of a gen-
 tleman who is a
 power at Sing Sing



"DUCKS AND DRAKES"

Bebe Daniels a Flapper in New Realart Picture

Scenario by Elmer Harris. Directed by Major Maurice Campbell. Released by Realart.

Teddy Simpson.....Bebe Daniels
Rob Winslow.....Jack Holt
Auntie Weeks.....Mayme Kelso
Dick Chiltern.....Edward Martindel
Tom Hazzard.....W. E. Lawrence
Colonel Tweed.....Wade Boteler
Cissy.....Maurie Newell
Mina.....Elsie Andean

The sentimental vagaries of lovely flappers is the subject of the absorbing new picture "Ducks and Drakes," and though light in treatment, the theme has many of the enlightening purposes characteristic of that famous Gautier novel, "Mlle. de Maupin." And Bebe Daniels makes an unusually good flapper, credulous and impulsive, warm-hearted and fatuous, quite unlike the sophisticated heroines she has impersonated in some of her other pictures.

The charm of Miss Daniels' work offsets, in fact, one particular scene in which a supposed convict attacks her with all the ugly realism of a serial. Happily, this incident is soon forgotten as the plot is evolved about three good friends who attempt to help out another friend in distress. The distress has to do with the giddiness of Teddy Simp-

son, the attractive Miss Daniels, who engages herself promiscuously over the telephone, and then proceeds to worry her fiancée, her aunt, and all her friends and relatives.

An example of her headstrong methods is revealed in a most amusing honeymoon scene. The young bride has scarcely entered the taxi with her new husband before she orders him to drive back to her own home. When he refuses, she threatens to jump out, and he, at a loss as to how to manage such a modern shrew, consents. Not to be outdone, the bridegroom climbs up the fire escape and breaks romantically into her room.

Before the young lady has been taught her lesson however, the plotting friends involve her in a complicated series of events that enmesh ex-convicts, anarchists, boatmen and other miscellaneous individuals. Noteworthy scenes include a brief wedding ceremony and a debonair wedding breakfast with jewels as gifts.

Jack Holt, W. E. Lawrence and others unite to make this play real entertainment. BERNARD SOBEL.



At the left, Bebe Daniels seems to have finally made up her mind on a certain young man in "Ducks and Drakes" (Realart)

Above, it would seem that being in love with Miss Daniels is rather dangerous, entailing broken heads, hot words and excitement

"Certainly I'll marry you," says Bebe Daniels in "Ducks and Drakes" (Realart) at the top of the page. "Who is it, please?"

"THE LITTLE FOOL"

Metro Adaptation of Jack London Story

Adapted by Edward Low, Jr., from
 "The Little Lady in the Big House," by
 Jack London. Directed by Philip E.
 Rosen. Produced by C. E. Shurtleff.
 Released by Metro.
 Richard Forrest.....Milton Sills
 Paula Forrest.....Ora Carew
 Evan Graham.....Nigel Barrie
 Bert Wainwright.....Byron Munson
 Ernestine Wainwright.....Marjorie Prevost
 Rita.....Helen Howard
 Lute.....Iva Forrester

No one can see the Metro production, "The Little Fool," without admiring again the genius of Jack London, the ingenuity of his plots and his skillful management of surprise. Of course, "The Little Fool" is not an exact adaptation of London's novel, "Little Lady of the Big House," but it still retains enough of the original story to hold the concentrated interest of movie fans.

Aside from the plot itself there are questions in this picture which arouse curiosity and stimulate many doubts. Can it be possible, for instance, for one woman to love two men faithfully and simultaneously? Can a husband be so sure of his wife's de-

votion that he would permit her to elope with another man, feeling sure that she would not avail herself of the permission?

Apparently Paula Forrest, as impersonated by Ora Carew, had a dual nature, because she loved her husband, Richard Forrest, yet fell in love also with his best friend, Evan Graham, who had come to visit them on their ranch. Paula tells her husband that she loves his friend and he taunts her into an elopement. This involved state of affairs is solved, however, through the better judgment of Paula, who brings the story to a happy and surprising close.

Milton Sills is impressive as Richard, facile, sympathetic and handsome. Ora Carew is an engaging, vacillating heroine, and Nigel Barrie, a skillful friend. Notable features of the pictures include the many novel twists in the plot, the elaborateness of the production.

BERNARD SOBEL



At the top of the page, Ora Carew in "The Little Fool" (Metro) listens to avowals of love from her husband, Milton Sills, and seems to enjoy it.

Above, Milton Sills and Nigel Barrie come face to face, and poor Miss Carew is between them, not only trying to prevent fist cuffs, but also trying to make up her mind which one is the better love-maker.

At the right, Miss Carew listens to equally ardent protestations of affection from Nigel Barrie, who is not her husband, and though she listens she seems troubled.



"THE LOVE SPECIAL"

Wallace Reid in Entertaining Paramount Picture

Adapted by Eugene B. Lewis from the story by Frank H. Spearman. Directed by Frank Urson. Released by Paramount.

Jim Glover, Railroad Engineer

Wallace Reid
Laura Gage..... Agnes Ayres
President Gage..... Theodore Roberts
Allen Harrison, Director..... Lloyd Whitlock
Mrs. Whitney..... Sylvia Ashton
William Bucks..... William Gaden
Morris Blood..... Clarence Burton
Zeke Logan..... Snitz Edwards
"Gloomy"..... Ernest Butterworth
Young Widow..... Julia Faye
Stenographer..... Zelma Maja

Those people who see the new Paramount picture, "The Love Special" will discover their old favorite, the engaging Wallace Reid in a somewhat new guise, for as Jim Glover, a railroad engineer, he does some real character acting, and deliberately obscures his good looks with grime and dirt. Otherwise he is just the same "Wally," with fewer opportunities for straight comedy and more opportunities for romance and heroism.

His adventures as the hero of Frank Spearman's novel, "The Daughter of a Magnate," renamed

"The Love Special" are vigorous enough to satisfy anyone, and include an interesting rescue in a mine, and a really thrilling trip on a locomotive with a near-collision. This last episode was exceedingly well directed and photographed, with a mad engine rushing through a blinding snow storm and the oncoming engine passing perilously by.

The story proper is in the representative Spearman vein, full of the out of doors, and wholesome with a somewhat conventional plot about an option, valuable railroad property and thwarted villains.

Agnes Ayres was a pleasing heroine, very attractive in her furs, snuggling up to "Wally" as he guided the locomotive. That sterling actor, Theodore Roberts was President Gage, the railroad magnate and he had several comedy scenes that gained good laughs. Snitz Edwards does some good character work as Zeke Logan and Lloyd Whitlock is a sleek villain. BERNARD SOBEL



Wallace Reid teaches Agnes Ayres a few points about archery in "The Love Special" (Paramount) much to the delight of both

Above, Wallace Reid sticks his head into the locomotive cabin to give the fireman a few words of advice about stoking, and Miss Ayres listens attentively, eager to learn how to be a good engine driver

At top of page, Wallace Reid is togged out in working clothes, and in "The Love Special" (Paramount) he has lots of it to do

Is That So!

CHARLES MEREDITH, who has been in several Paramount pictures, has been selected to play the leading male role in "The Lifted Veil," an original story by Henry Arthur Jones, in which Ethel Clayton will be the star.

Virginia Valli, who recently finished working opposite **Beri Lytell** in "The Man Who," has gone West to make two additional pictures opposite the same star.

Dorothy Allen, who played a difficult role in "Over the Hill," has been engaged to play an important comedy role in "Footfalls," a special production **Charles J. Brabin** is making at the Fox New York studio.

Vernon Steel, formerly leading man with **Forbes-Robertson** in London, and more recently of De-Classe with **Ethel Barrymore**, plays the male lead in "Beyond Price," a **Pearl White** picture.

Bryant Washburn

is soon to tour the principal cities and appear personally at theatres showing his new production, "The Road to London."

Percy Grainger, pianist, has been engaged by **S. L. Rothafel** to play at the Capitol during the week of April 17, which is to be known as music week.

Corinne Barker and **Manda Turner Gordon** have been added to the cast of "Enchantment."

J. Stuart Blackton is to begin on the first story featuring **Lady Diana Manners**.

Theodore Kosloff, dancer, actor and pantomimist, will be the fourth member of the quartette of principal characters in **Cecil B. De Mille's** forthcoming Paramount production.

Charles Meredith will be seen in one of the principal supporting roles of **Maurice Tourneur's**, "The Foolish Matrons."

Will Rogers, **Clarence Badger**, and several members of the "Doubling for Romeo" cast, are in Casa Grande, Arizona, taking the final scenes for that picture.

Reginald Barker Is

preparing to direct "Who Shall Judge?" a new **Gouverneur Morris** original, with continuity by **Ruth Wightman**.

Ansia Yezierska leaves California Thursday for New York, after having spent eight weeks at the studios developing "Hungry Hearts" for the screen.

Frankie Lee, who played the little cripple boy in "The Miracle Man" will be seen in the same sort of characterization in **Maurice Tourneur's** production of "The Foolish Matrons."

Katharine Hilliker has written the titles for "The Twisted Man," the **Leonce Perret** picture hitherto known as "A Race for Millions." **Mrs. Hilliker** also edited this picture.

Philip Bartholomae, whose most recent contribution to the screen is "The Outside Woman," for **Realart**, is busily engaged in the production and rehearsals of another musical comedy piece.

Doris May appears in one of the principal supporting roles of **Maurice Tourneur's** forthcoming production, "The Foolish Matrons," featuring **Hobart Bosworth**.

Gaston Glass has gone to Los Angeles for a few months. He has finished work on "Cameron of the Royal Mounted," a **Ralph Connor** story, filmed in Calgary, Canada.

Betty Francisco, ex-Follies beauty, who appeared in **William De Mille's** production "Midsummer Madness," will be seen in **Gloria Swanson's** first star picture for Paramount, **Elinor Glyn's** "The Great Moment," directed by **Sam Wood** in an important part.

Anna Q. Nilsson in Person

In conjunction with the bookings of "Without Limit," the Metro picture in which **Anna Q. Nilsson** has the leading role, a number of the Loew Theatres in and around New York City will feature the personal appearances of **Miss Nilsson**. She has recently created the featured role in **Harry Raff's** forthcoming screen version of "Why Girls Leave Home" and has just concluded work opposite **John Barrymore** in "The Lotus Eaters" directed by **Marshall Neilan**.

New Company to Release Short Subjects

Five groups of pictures, in all 142 short subjects, is the initial offering of a new organization formed to provide a series of motion pictures productions for the states rights buyers. The newcomer in the distributing field is the **Mount Olympus Distributing Corporation**, incorporated under the laws of Delaware, and with headquarters in the **World Tower Building**.

James Calnay, in charge of the New York offices, states that the company is prepared to immediately furnish the entire 142 subjects. Of these fifty-two will be known as the "Jacquelin Comedies," in which will be shown pleasing domestic stories similar to the ones so delightfully pictured by **Mr. and Mrs. Sidney Drew**. Another group consists of twenty-six "Dizzy Dumbell" comedies, much on the same order as **Fontaine Fox's** Toonerville comedies. **Charlie Conklin**, for the past three years one of **Mack Sennett's** leading comedians is featured in another group of twelve comedies.

A distinct novelty is a new series of pictures called "Darktown Comedies." These are played entirely by colored actors. The stories will centre about the negro characters so delightfully woven into song and story by **Stephen C. Foster**. Several feature productions will be made and these will be released under the name "Olympian Productions."

Reconstructed Features

The **R. D. Lewis Film Company**, of Dallas, is doing an excellent business in the south on the twelve reconstructed American features known as the "Twin Six" series. These **William Russell** action features, the **Mary Miles Minters** and the **J. P. McGowan** Signals are booking rapidly. These five-reelers are not, in fact, "re-issues," being new prints of film which has been brought right up to date by re-editing, with new sub-titles, etc.

Tearle Film Started

The first scenes of **Conway Tearle's** forthcoming **Selznick** Picture under the temporary title of "Ye Shall Pay," were shot at the **Selznick Fort Lee** studios last week under the direction of **Ralph Ince**. **Zena Keefe** heads the supporting cast. "Ye Shall Pay" is from an original story by **John Lynch**. It was adapted for the screen by **Thomas Hopkins**. **Mr. Tearle** will appear in a dual role.

"Dream Street Postponed"

Owing to an accident at the laboratory, the opening exhibition of **D. W. Griffith's** latest picture, "Dream Street," was postponed from last Thursday until Tuesday night at the **Central Theatre**. A slight fire consumed 2,000 feet of the film, it was announced, which had to be replaced.

Bosworth to Produce

Hobart Bosworth finished work in **Maurice Tourneur's** production of "The Foolish Matrons" last week and immediately left for San Francisco to start exteriors for his initial production for **Hobart Bosworth, Inc.**



Milton Sills as "The Faith Healer" in the Paramount production of the play



(Above) An impressive character study from "The Four Horsemen of the Apocalypse" (Metro). (Right) **George Beban, Jr.**, in "One Man in a Million" (Robertson-Cole)

Next Ince Production

"Hail The Woman," from the pen of **C. Gardner Sullivan**, has entered production under the direction of **John Griffith Wray**, for **Thomas H. Ince's** next Associated Producers picture **Florence Vidor**, **Theodore Roberts**, **Lloyd Hughes**, **Madge Bellamy** and **Tully Marshall** are in the all-star cast.

In "Beating the Game"

Hazel Daly has been selected to play opposite **Tom Moore** in the **Kenyon** photoplay, "Beating the Game," for **Goldwyn**. Others in the cast are **Dewitt C. Jennings**, **Dick Rosson**, **Nick Cogley**, **Tom Ricketts** and **Lydia Knott**. **Victor Schertzinger** is directing.

Long Increases Office

Robert Edgar Long, who recently resigned as general press representative for **D. W. Griffith** to enter the advertising and publicity field for himself, has taken additional office space in the **Fitzgerald Building**, to meet the demands of an increasing business. In his new work, **Mr. Long** is acting as counsel in advertising and exploitation for producers, directors and players, both of the stage and screen.

"Over the Hill" Moving

"Over the Hill" will move on April 17th from the **Broadhurst** to the **Park Theatre** at **Columbus Circle**, which thus becomes the sixth home in New York of the **Fox** special.

STATE SENATE PASSES CENSORSHIP BILL

Vote Is 30-18—Assembly to Act on Measure Soon
—Passage Seems Certain

THE New York State Senate passed the motion picture censorship bill by a vote of 30 to 18. Eight Republicans broke away from the majority and cast their ballots with the Democratic minority against the measure. The bill will come up in the Assembly in the next day or two. Its passage there is regarded as certain. It is to take effect on August 1.

Attacking the measure as a blow at free speech, the Democrats and the few Republicans made a bitter fight against the measure. Senator Lusk defended censorship as necessary to rid the films of immorality. It is one of the most drastic measures proposed in this State for regulation of public entertainment. The galleries and floor were crowded. Interest in the bill was keen.

The purpose of the proposed law is not to review but to regulate motion pictures, Senator Lusk said. Current events and educational pictures and those for scientific uses are not to come under censorship.

Probably three central stations will be established by the censorship

board, Mr. Lusk continued, but he could not estimate how many deputies might be employed to view films. Senator Seidel, Socialist, said that most pictures are merely trash, which do no particular harm, but that there was no problem of censorship in this State.

"The producers and exhibitors recognize that such a problem exists," Senator Lusk replied. "I have here a copy of an appeal sent out by a central committee of the motion picture interests appealing to their trade not to show obscene pictures and giving a long list of the things they protested against as being commonly shown on the screen."

"With their voices trembling, the producers came here last week and told us all they wanted was a chance to clean up their trade. They told us the same thing in 1916 with the same trembling voices, but as soon as the crisis was passed they forgot their promises. Now we intend to cooperate with them; they need the chance to clean house, and we will try to see they make good."

Elsie Ferguson and Wallace Reid to Co-Star

Elsie Ferguson and Wallace Reid will co-star in Paramount's version of the stage success "Peter Ibbetson," which will upon completion be released as a George Fitzmaurice production. Within the next few weeks the principals concerned with the production will assemble at the Long Island studio for the actual commencement of production work. Wallace Reid, who is working on "Tall Timber," will start East immediately on completion of this production.

Lease Studio

The Forty-fourth Street Studio in New York City has been leased for a period of one year by the Globe Productions Corporation, and it is announced that the four big special productions in which Mae Murray will appear and which will be released through Associated Exhibitors will be made there. The final selection of the first picture to be made with Miss Murray will be made and work commenced immediately. Robert Z. Leonard will direct.

Charlie Conklin Producing

Charlie Conklin, who with Charles Murray and Ben Turpin formed the comedy triumvirate in many Mack Sennett productions, is now a full-fledged independent producer. His first two-reel independent picture is called "Married 'N Everything" and will be released through the newly organized Mount Olympus Distributing Corporation, which also will handle all future Conklin pictures.

Cast of "Gasoline Gus"

The cast for "Gasoline Gus," Roscoe Arbuckle's new Paramount picture, includes Lila Lee, Fred Huntley, Charles Ogle, Theodore Lorch, Wilton Taylor, and Knute Erickson.

Gilpin as Film Star

It is reported that Charles Gilpin is to appear in a series of productions to be made by the Eureka Film Company, who will surround him with a cast of all colored players. In addition to six-reel dramas, they will make a series of two-reel comedies. The stories now being considered for the first feature are: "The Advocate," by Martin Faust, and "Evil Hearts," by W. J. Morgan.

"Dr. Caligari" Released

Following the success of "The Cabinet of Dr. Caligari" at the Capitol Theatre, New York, Goldwyn announces the production for immediate national release to first runs. Figures for the week at the Capitol have not been made public, but it is thought that all Capitol records for attendance have been bettered.

Next Lytell Picture

"A Trip to Paradise," adapted from the stage play, "Lilliom," by Franz Molnar, has been acquired by Metro Pictures Corporation for Bert Lytell's next starring picture to follow "The Man Who." It is now being adapted for the screen by June Mathis. The Theatre Guild will produce the play on the New York stage.

Betty Compson's Second

Betty Compson will have, for her next starring for Paramount vehicle an original by W. Somerset Maugham, entitled "The Ordeal." Her first production "At the End of the World" is now in work under the direction of Penrhyn Stanlaws, who also will direct "The Ordeal."

Eminent Authors Birthday

Goldwyn is preparing to celebrate the second anniversary of the founding of the Eminent Authors' Pictures Corporation, organized by Samuel Goldwyn and Rex Beach in the Spring of 1919.

Directors—X



WILLIAM DUNCAN

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\$1,000,000 for "Ben Hur" Film Rights

A. L. Erlanger, Charles Dillingham and Florenz Ziegfeld, Jr., acquired all the producing rights of "Ben Hur," William Young's play founded on the novel by General Lew Wallace. Included in the transaction are the motion picture rights, for which the price is announced as \$1,000,000.

This transaction is the culmination of eight years of negotiation and conflict in the courts.

"Ben Hur" was first presented as a play under direction of Mr. Erlanger at the Broadway Theatre on November 25, 1899. Since then it has been presented in this country every season until the present. It is estimated that during this period fully 20,000,000 people have attended its performances. The total gross receipts, the managers announce, have been nearly \$10,000,000.

Films in 63rd St. Theatre

The Sixty-third Street Theatre is to be the first of a circuit of houses in New York to run feature motion pictures after they finish their Broadway showing. The new policy goes into effect May 1.

Cassinelli in "Spanish Love"

It is rumored that Dolores Cassinelli will be starred in the screen version of "Spanish Love." The picture will be produced by her own company, it is said.

Song for Mabel Normand

Art Hickman has written a song in honor of Mack Sennett's forthcoming production "Molly-O," the star of which is to be Mabel Normand. The song is titled "Molly-O."

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 668, 669, 670 and 671 of this issue.

DEMAND SECURITY

Fred B. Warren Must Give \$25,000 Bond

Associated Producers, Inc., moved through Arthur Butler Graham, its attorney, to compel Fred B. Warren to give additional security in his attachment suit against the company.

Justice Delehanty of the New York Supreme Court has just entered an order requiring Warren to file a surety company bond in the sum of \$25,000. If he fails to do so within five days, the attachment will be vacated and set aside.

George-Edwin Joseph is Warren's attorney.

Mitchell Lewis with Paramount

Mitchell Lewis, the screen character star, who has not been seen on the silver screen for some months, is again actively at work upon a new picture, having been cast for an important character role in the forthcoming Paramount Pictures, "At the End of the World." Just before his temporary absence from the screen, he starred in "Burning Daylight" and "The Mutiny of the Elsinore" for Metro.

In "I Am Guilty!"

A noteworthy supporting cast appears with Louise Glau in her newest J. Parker Read, Jr.—Associated Producers production, "I Am Guilty," from the story by Bradley King. In important roles are Mahlon Hamilton, Joseph Kilgour, Ruth Stonehouse, Claire Du Bray, Mickey Moore, May Hopkins, George Cooper and Fredric de Kover. The production was directed by Jack Nelson under the personal supervision of Mr. Read.

Barrie Likes Film

Sir James M. Barrie is enthusiastic about "Sentimental Tommy," the Paramount picture which John S. Robertson directed and which is now being shown at the Criterion Theatre. The author saw the picture at the first private showing in the Paramount studios in London and conferred high praise upon Mr. Robertson for his sympathetic treatment of the whimsical characters, and expressed great admiration for the work of the principal players.

In "Glorious Fool"

Mary Roberts Rinehart's first original scenario, "The Glorious Fool," has gone into production at the Goldwyn studios under the direction of E. Mason Hopper. Helene Chadwick, who was slated to play opposite Tom Moore in "Beating the Game," has been switched to the Rinehart photoplay to act the feminine lead opposite Richard Dix. Others in the cast are Clarissa Selwynne, Kate Lester, Otto Hoffman, John Lince and Theodore von Eltz.

Johnny Jones in Person

Johnny Jones, the adventurous young "Edgar" of the Edgar Comedies, will hold a reception on the Promenade of the Capitol Theatre on Saturday afternoon. Johnny and his mother are appearing in person in a prologue to "Edgar the Detective" at the Capitol this week.

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DOLLARS AND SENSE

By INVESTOR

Who Tells of Market Conditions and Offers His Services to Mirror Readers

IN the last few weeks I have been urging that bond prices are cheap because money is cheaper and because the amount of things a dollar can purchase today is great than a year ago. It is interesting to see what Mr. Babson, the statistician, has to say on this subject. He writes in part as follows: "Despite the drastic decline in commodities and an advance in bond prices, good bonds are still the greatest bargain that the man with money can get. The rapidity of the gain in commodity values since last summer is strikingly shown. And it is equally clear that, at this point, the rise in the commodity value has outrun the money value. In other words, the purchasing power of invested funds has advanced much more than the cost of the bonds themselves." And Mr. Babson feels that from a market-wise interpretation, while bonds have advanced a little they have not yet begun to reflect the improvement that is due. He points out that the chief interest of the investor is not so much the bond value as the relative purchasing power of his income. From his present standpoint, however, the long forward look is

Wholly Pleasant

to the man whose income is fixed. All he has to do is to maintain it at present level for the longest possible period."

To test the purchasing power Mr. Babson takes a standard 4 per cent bond, the West Shore Railroad First 4 per cent, due 2361, the cost of which in money he compares with the purchasing power of the \$40 income. He proceeds: "Taking 1914 as a basis, the prices of ten commodities reflect a recovery by March, 1921, of 67.50 per cent of the loss in purchasing power of the \$40 income which had been sustained in May, 1920. During the time that the buying power of the coupon has thus retraced 67 per cent of its loss since 1914, the cost of the bond itself to the investor has risen only 4 points, a recovery of less than 15 per cent of its loss since 1914. If it had kept on equal terms with the commodity value of its income the bond would have advanced over 18 points or to a price of 84, instead of the current price of 70. Therefore, judged by relative values of the dollar as applied between bonds and commodities, bonds are to-day

The Cheaper

To my mind this article of Mr. Babson's is most interesting and clearly indicates the man with money should no longer delay making his investments. Consider, too, the advantages offered the investor in the purchase of bonds giving incomes of \$70, \$75 and \$80, with a recovery of 67.50 per cent of the purchasing power of the dollar as compared with 1914.

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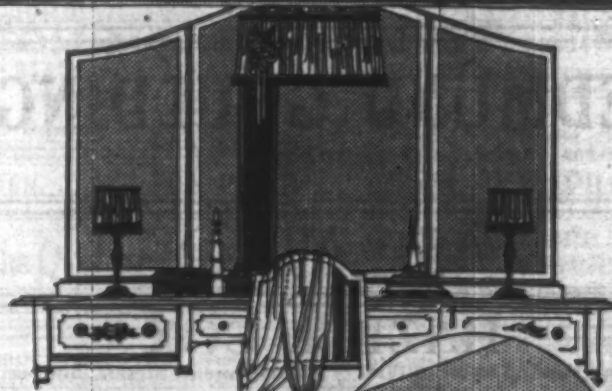
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In the Song Shops

(Continued from page 658)

We recently had the pleasure of talking to Ben Levy and Lee David of the B. D. Nice Music Co., and after

A Short Interview

discovered that they not only were connected with a nice firm, but were nice boys to talk to and nice fellows to do business with.

"Paper Doll is the one big number we are interested in," said Ben, "and I hope you will believe me when I say that it is going over to very big results."

"Yes," chimed in Lee, "it really is surprising any of our previous efforts, which I realize is rather a broad statement. While we expected the number to meet with hearty approval, we were not prepared for its becoming popular in such a short space of time, which resulted in our having to pass out manuscript copies. Who wrote it? Well, if you must know, why I'll shoulder the blame."

"Any other numbers?"

"Well, I think we are justified in mentioning Sweet Lavender," said Ben. "It is a very pretty song, has been recorded on all the mechanicals and has proved to be a very big seller. And before you go it

Might Interest You

to know that a new operetta entitled "The Kiss Charm" has just been completed by Lee David and Samuel Shipman. Good bye, drop in any time. We shall always be glad to see you."

As we said before, a nice firm, nice boys and a nice interview.

Charles K. Harris has *The Meanest Gal in Town*, who seems to be a victim of circumstances. *The Meanest Gal* appears to be very popular with music lovers throughout the country and from a financial point of view she is certainly redeeming herself. We hope *Darl MacBoyle*, who christened the young lady, will give her the benefit of the doubt. *Roaming* is another Harris number which has finally settled in the village of prosperity. The youngster had a tendency to wander until *Papa Harris* took him into the family.

Lew Pollack has written a new number entitled *Wonderful Kid*, which is being sung by Willie Howard at the Winter Garden. In conjunction with *Kalmer and Ruby*, Lew has also completed *Oh Don't Leave Me Now*, which is to be sung by Belle Baker and Whiting and Burt.

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